THE REMICK COLLECTION OF

POPULAR SONGS WITH UKULELE ACCOMPANIMENT

(SIMPLIFIED FORM)

WITH DIRECTIONS FOR PLAYING AND A SYSTEM OF FINDING CHORDS WITHOUT READING MUSIC

Also suitable for BANJO, GUITAR and MANDOLIN

Arranged by
E. J. Romeder

Edited by
George Botsford

Price 30 cents net

JEROME H. REMICK & CO.
NEW YORK DETROIT

The Remick Collection of

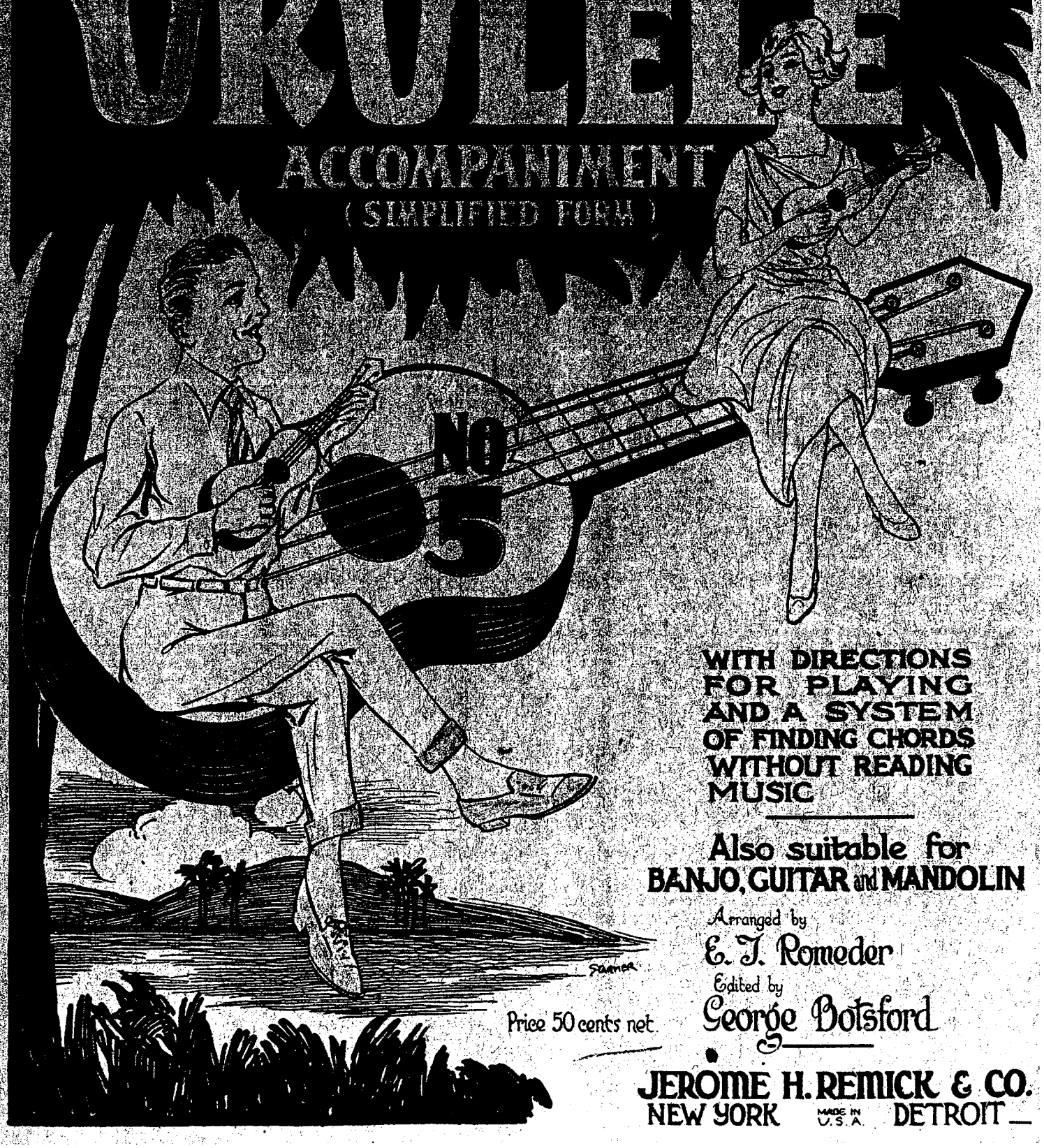
POPULAR SONGS

WITH

UKULELE

ACCOMPANIMENT

(SIMPLIFIED FORM)



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The chords are indicated by capital letters underneath the Ukulele part, for the benefit of those who do not read notes, (see diagrams, page 5)

The Remick Collection of POPULAR SONGS with UKULELE ACCOMPANIMENT

WITH DIRECTIONS FOR PLAYING AND A SYSTEM OF FINDING CHORDS WITHOUT READING MUSIC.

No5

Arranged by

ZARH MYRON BICKFORD

Price 50 cents net

NEW YORK JEROME H. REMICK & CO. DETROIT

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—***—

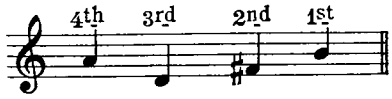
The above compositions are published separately as songs with piano accompaniment and may also be had for Band and Orchestra.

Directions for Playing the Ukulele

By Zarh Myron Bickford

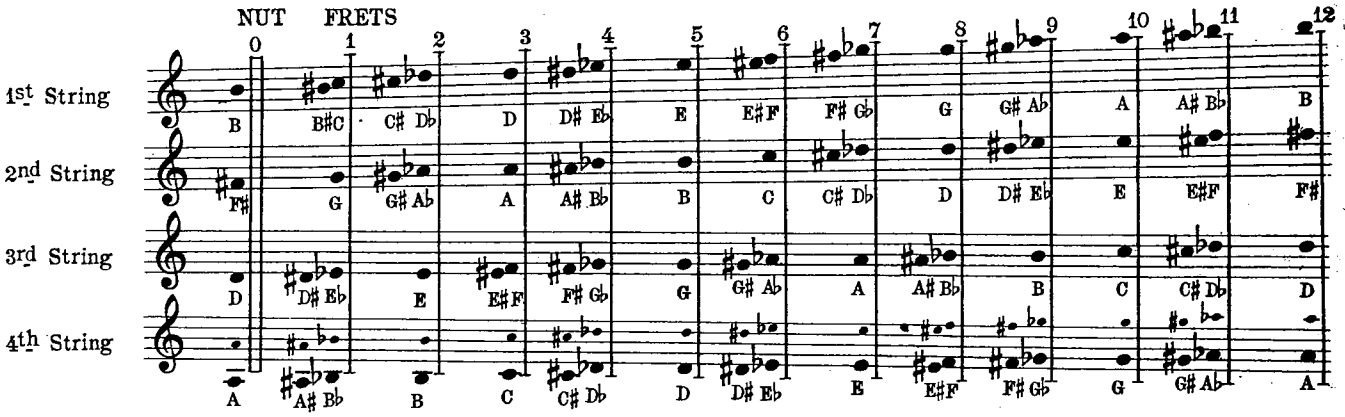
TUNING THE UKULELE

(Pronounced oo - koo - lay - lay)

The strings, from the first to the fourth (right to left), are named B, F sharp, D and A, and are tuned to the corresponding letters on the piano, as illustrated below. This system of naming the strings is known as the "D tuning," and is advised in preference to the other tuning, which makes the lowest string C and the others correspondingly lower. The D tuning has been adopted by the best writers and teachers as being preferable.

To avoid confusion in the location of notes and the reading of chords, all notes which are to be made on the fourth string (A) will be written an octave lower than they actually sound, thus always appearing as the lowest notes of the chords (when four notes are used).

The following diagram shows all the notes and their location on the staff and the fingerboard, as far as the twelfth fret on each string.

THE UKULELE FINGERBOARD CHART



Where two different notes are shown at one fret it indicates that they sound the same. The small notes represented on the fourth string show the actual pitch, while the lower octave shows the way they will appear on the staff. In making the notes, the fingers are placed just back of the frets, touching them, but not reaching over.

HOLDING THE INSTRUMENT

(The position of the instrument, hands, etc., is shown in the cut on the first page).

The right forearm presses lightly against the body of the instrument, so that it can be held in place either in the sitting or standing position.

The neck must rest very lightly against the ball of the left thumb and just above the third joint of the first finger, the tip of the thumb never appearing above the edge of the fingerboard, and in many cases being placed almost in the center of the back of the neck. The tips of the fingers must be used in holding down the strings, the joints being well rounded and the nails kept rather short, to avoid touching the strings.

Since the object of this preliminary matter is merely to explain the ground actually covered in the songs which follow, much rudimentary matter is necessarily omitted and it is taken for granted that those who procure the Folio, either for study or for pleasure, already have, or can easily obtain the necessary rudiments covering time values of notes, signatures of keys, the use of sharps, flats, naturals and the various signs and terms used in musical notation.

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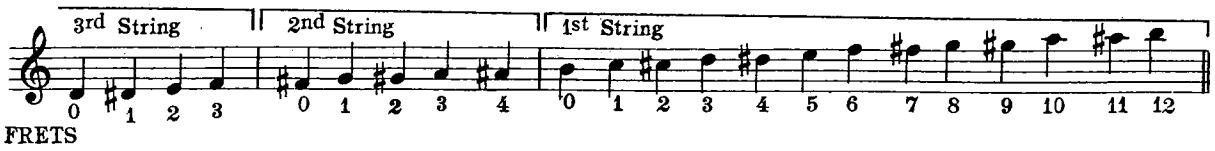
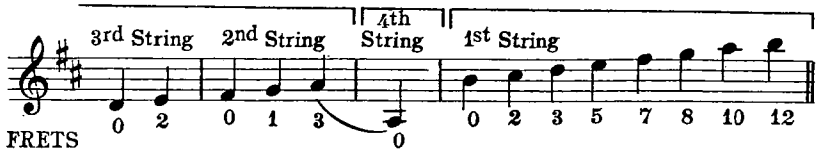
The Chromatic Scale



The Scale of D

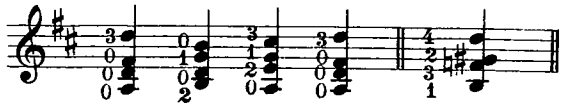


The chromatic scale progresses by half steps or semi-tones and the above example shows the method of crossing to the next higher string when it has been reached, rather than continuing on either the D or the F sharp string.

In the D scale the sharps placed on F and C at the beginning indicate that these two sharps are required in this scale or key, consequently these letters must always be sharped, no matter in what octave they appear. These scales are invaluable in learning the fingerboard and the location of the notes and it is suggested that the general rule of using the first finger for the first fret, second finger for the second fret, etc., be followed. In playing the higher notes, it is of course necessary to change the position of the hand. A general rule for picking single notes is to use the thumb for the third and fourth strings, the first finger for the second string and the second finger for the first string, although this rule is frequently varied in actual playing.

FINGERING

Owing to the peculiar tuning of the ukulele and the fact that the notes to be made on the fourth string are written an octave lower than they actually sound, in a chord of four notes (the usual form), the highest note will always be found on the first string (B), the next lower note on the second string, the third from the top on the third string and the lowest note on the fourth string. In marking the chords and notes throughout the book, the figures always refer to the left hand fingers and not to the frets, unless they may happen to correspond. As an illustration of this, the last chord shown below, known as a diminished seventh chord, is made by placing the fourth finger on the high D, the second finger on the G sharp, the third finger on F (natural) and the first finger on the B. (This is also the chord which is being taken in the line cut shown at the beginning).

It will be seen that it is necessary to actually know the notes and their location in order to find all the chords used in this Folio, some of which are unusual and unfamiliar.

THE STROKES

Although there are several different strokes used for certain effects in playing the ukulele, these accompaniments have been confined to the common stroke, made with the first finger only and to the downward roll or slide.

The right hand is held in a very loose and relaxed condition, as shown in the cut, the first finger being slightly straightened out from the others.

In making the down stroke (away from the body), the nail of the finger brushes the strings lightly, while in the up stroke the fleshy part only is used.

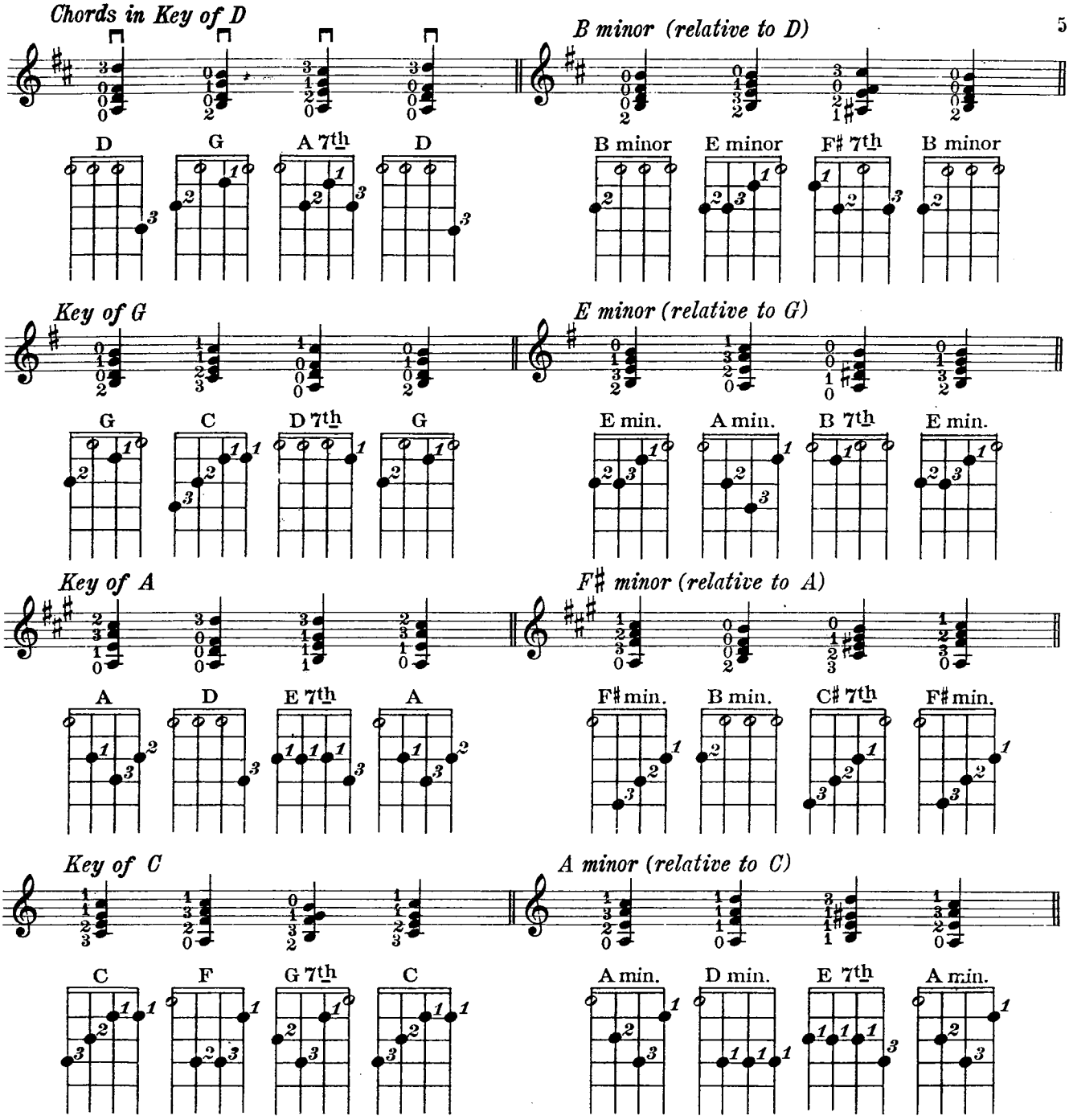
It is most essential that the arm, wrist and fingers be held perfectly relaxed in order to produce the best results. The down strokes are indicated by the sign ⊓ and up strokes by ∧. The roll is made by using the nails of all four fingers, making a slight turn of the wrist and straightening the fingers slightly. The thumb can also follow the fingers across the strings if desirable.

The roll will be indicated by the sign }. Throughout the Folio the strokes have been marked at the beginning of each piece and wherever any changes occur.

THE PRINCIPAL CHORDS IN COMMON KEYS

In using the diagrams or "pictures" to illustrate these chords, the fact must not be lost sight of that the only system of reading that is recommended is the note system, the diagrams being used merely to assist the eye and because a certain percentage of players are familiar with this system. The names of the chords are given underneath, but it should be noted that there are many chords used in the accompaniments which are not shown below, owing to the fact that one of the notes (usually the highest) belongs to the melody and is not a part of the chord in its usual position. These exceptions must always be worked out according to the rule given previously and the exact fingering followed.

The key of D is given first, since this is the natural key of the instrument and its chords lay most naturally under the fingers. The keys following are given in the order of their "naturalness" or congeniality to the instrument.



Although occasional chords belonging to other keys will be used, it is not deemed necessary to illustrate further keys or scales in this work.

RIGHT HAND FINGERING

It is frequently necessary or advisable to play either single notes, or two or three together, instead of the full chord of four notes, and for this purpose it is necessary to pick the strings with the fingers instead of making the stroke. Two dots indicate the second finger, one dot the first finger and "+" the thumb. When the strings are picked in this manner, the little finger should rest lightly on the body of the instrument, near the sound hole, the thumb extending forward toward the fingerboard.

In this latest Collection of Popular Songs we have made it possible for those who do not read notes to play the musical accompaniment on the Ukulele. In order to get the full musical effect, exactly the same as played by music readers, we have made use of the charts or diagrams shown in the sketches above. These diagrams have been placed ABOVE the lines of the songs and correspond exactly with the chords written in the lower lines of the same songs. The above enumerated examples of playing from diagrams will clearly illustrate their appropriate use in the present Collection.

To give a greater scope and fill a long felt want on the part of players of other strumming instruments, such as the Mandola, Banjo, Guitar, etc., we have placed beneath the Ukulele Chords figured letters which indicate the chords to be taken on their respective instruments.

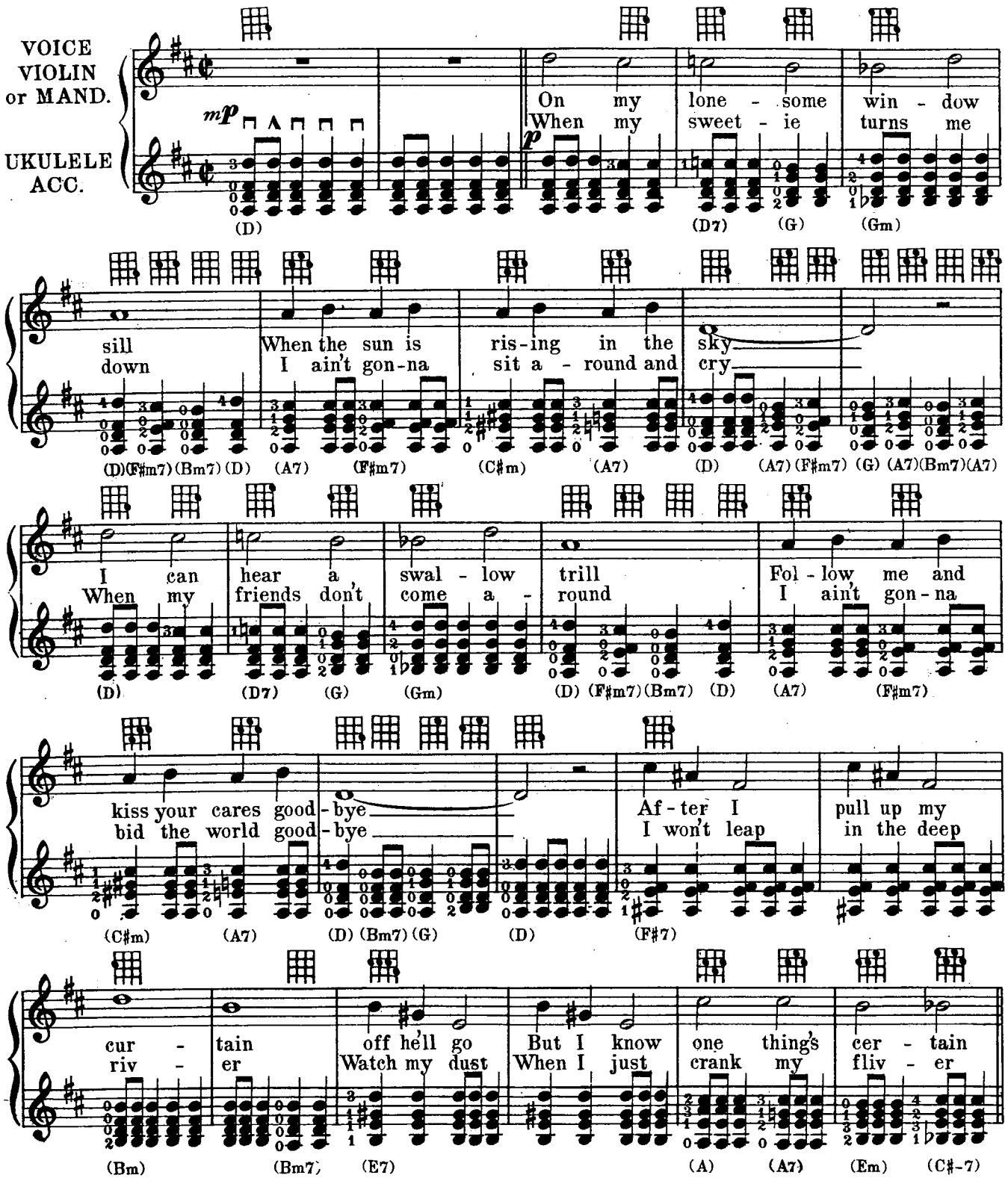
FOLLOW THE SWALLOW

SONG

By BILLY ROSE, MORT DIXON
and RAY HENDERSON
Arr. by E.T. ROMEDER

(Tune Uke a semitone higher if played with Piano)

VOICE
VIOLIN
or MAND.

UKULELE
ACC.

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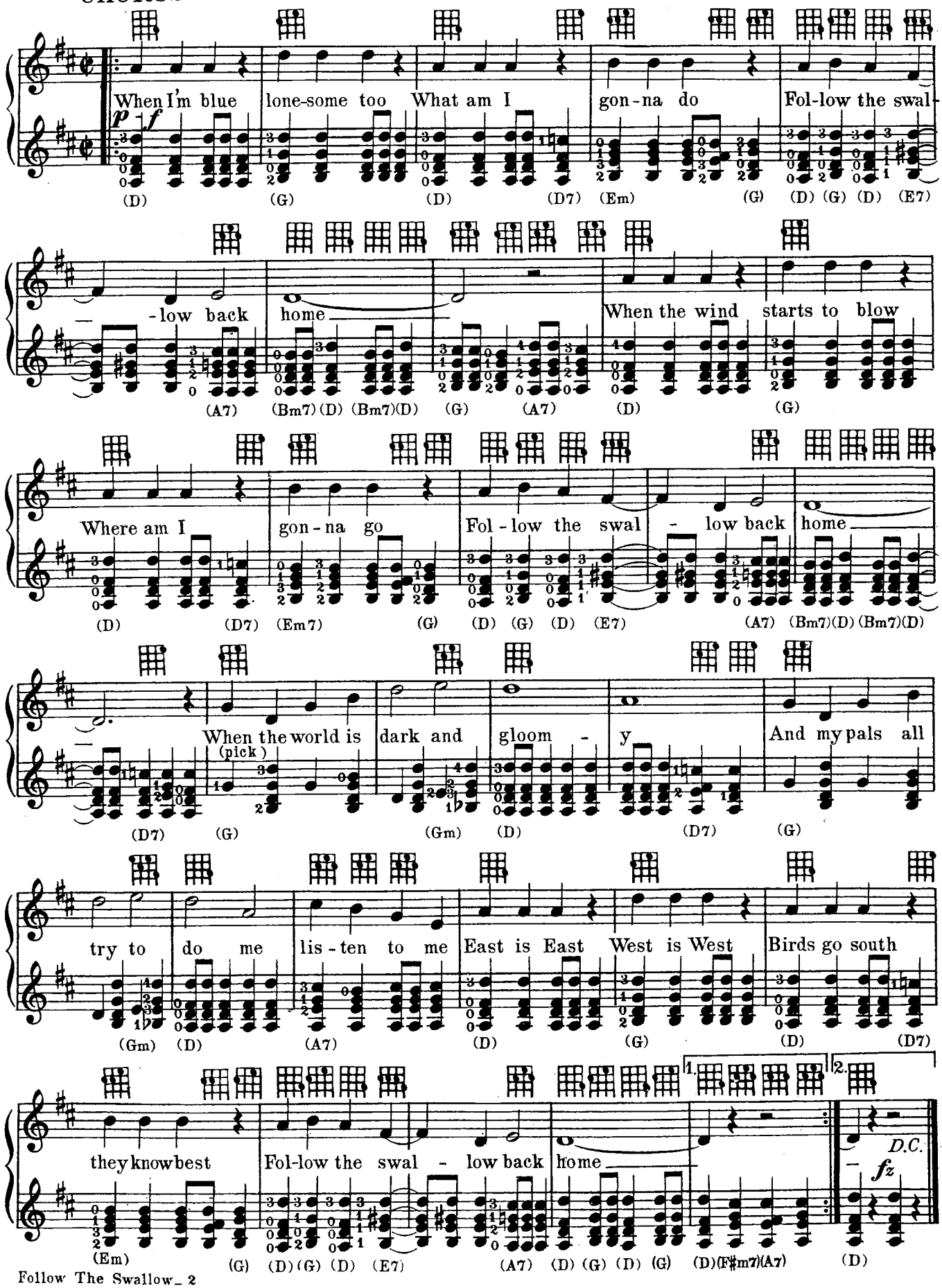
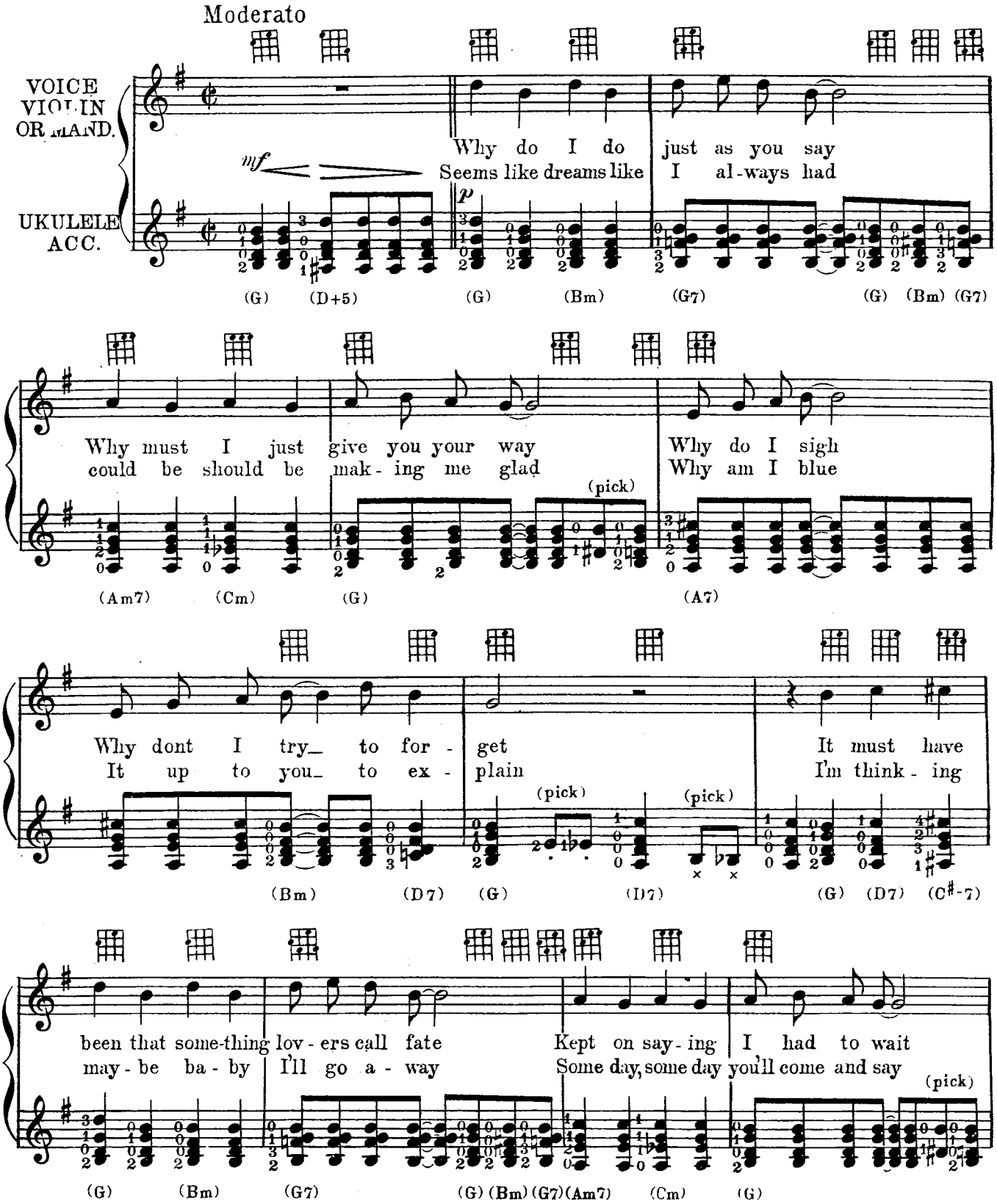
CHORUS

When I'm blue lone-some too What am I gon-na do Fol-low the swal-
p f
(D) (G) (D) (D7) (Em) (G) (D) (G) (D) (E7)
-low back home
When the wind starts to blow
(A7) (Bm7) (D) (Bm7) (D) (G) (A7) (D) (G)
Where am I gon-na go Fol-low the swal - low back home
(D) (D7) (Em7) (G) (D) (G) (D) (E7) (A7) (Bm7) (D) (Bm7) (D)
When the world is dark and gloom - y And my pals all
(pick)
(D7) (G) (Gm) (D) (D7) (G)
try to do me lis-ten to me East is East West is West Birds go south
(Gm) (D) (A7) (D) (G) (D) (D7)
they know best Fol-low the swal - low back home
1. 2.
D.C.
fz
(Em) (G) (D) (G) (D) (E7) (A7) (D) (G) (D) (G) (D) (F♯m7) (A7) (D)

IT HAD TO BE YOU

SONG

By GUS. KAHN &
ISHAM JONES
Arr. by E.T. ROMEDER



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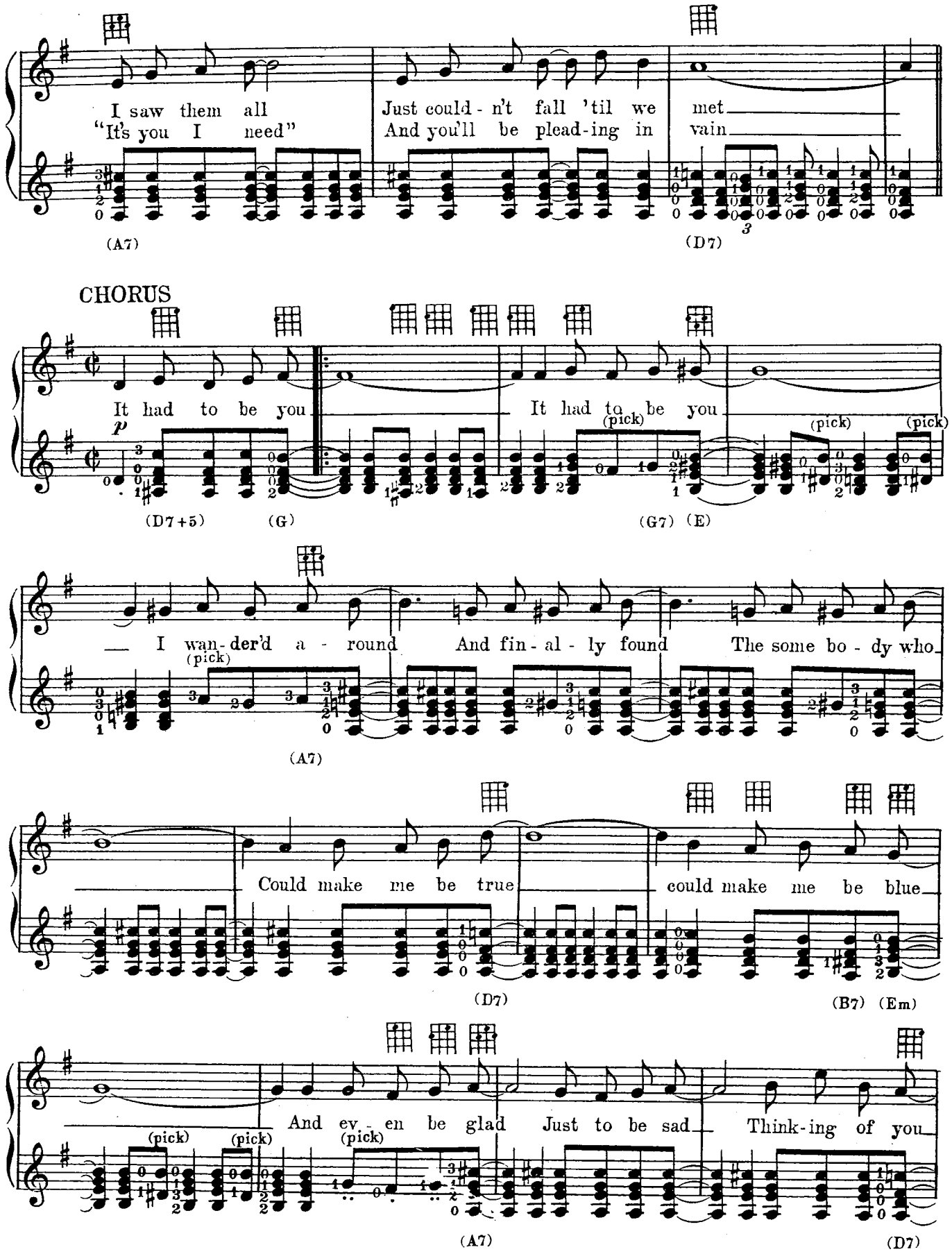
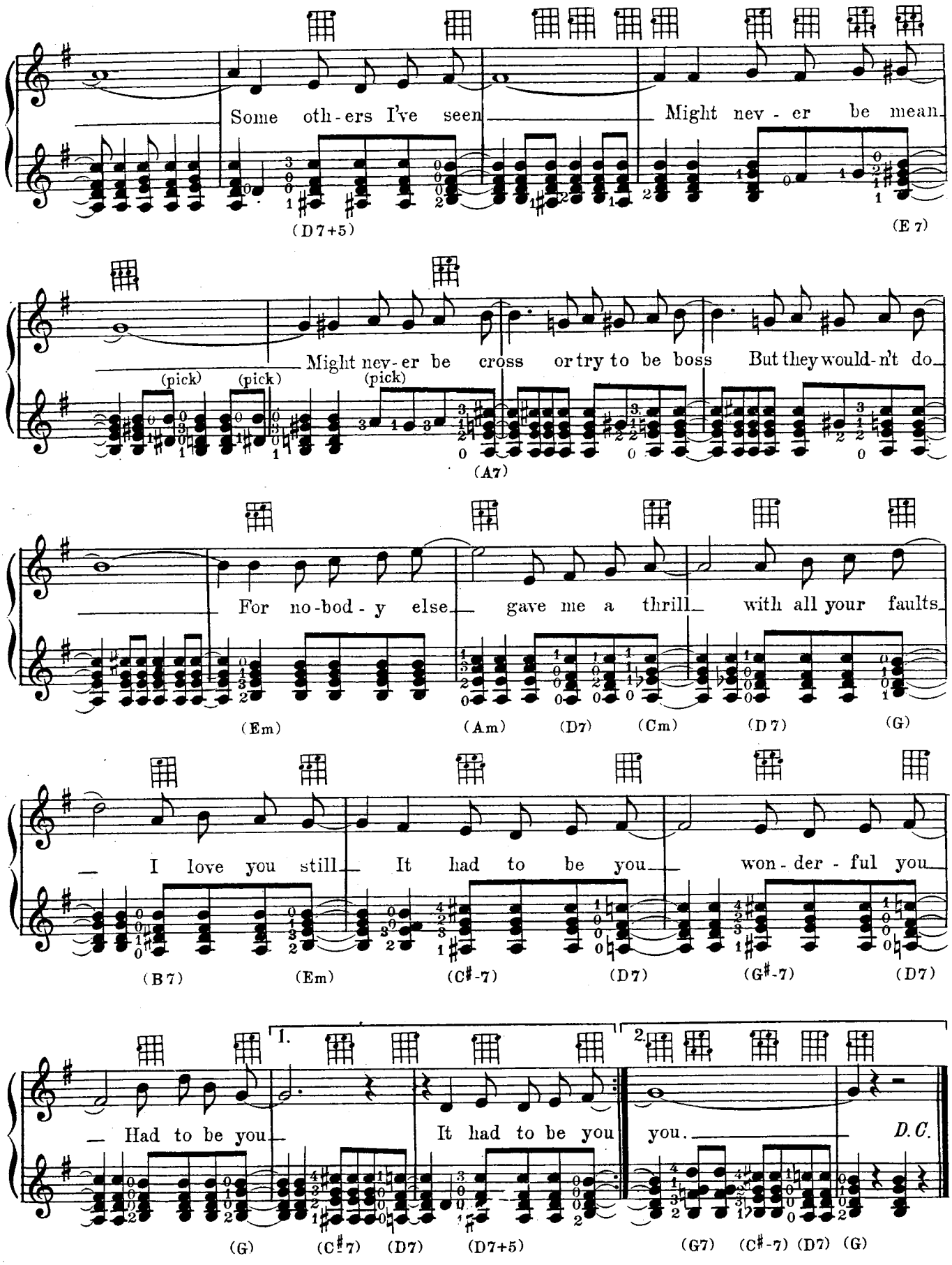
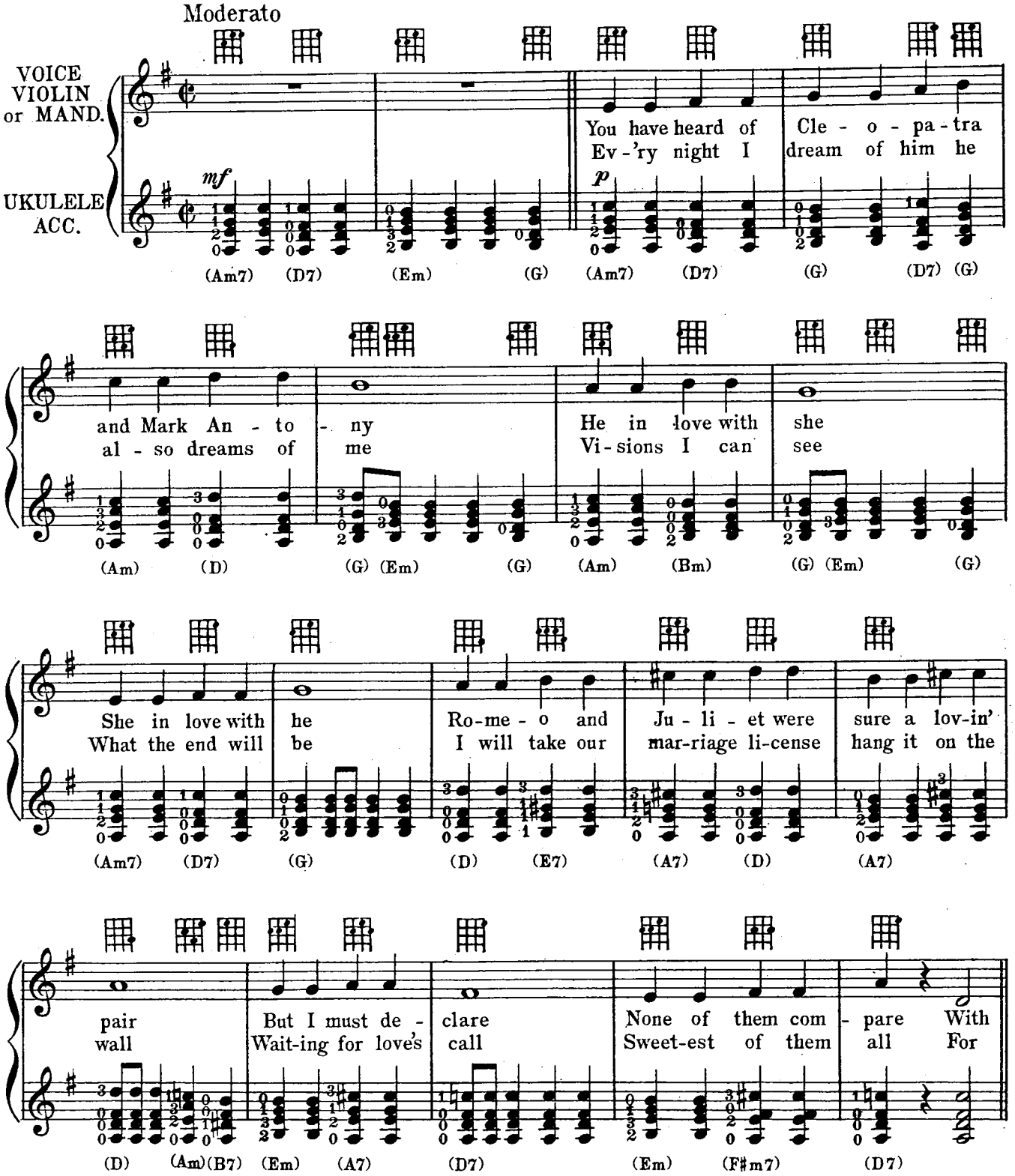

I saw them all
"It's you I need"
Just could - n't fall 'til we met
And you'll be plead-ing in vain
(A7)
(D7)
CHORUS
It had to be you
It had to be you
(pick)
(pick)
(pick)
(D7+5)
(G)
(G7)
(E)
I wan-der'd a - round
And fin - al - ly found
The some bo - dy who
(pick)
(A7)
Could make me be true
could make me be blue
(D7)
(B7)
(Em)
And ev - en be glad
Just to be sad
Think-ing of you
(pick)
(pick)
(pick)
(A7)
(D7)


Some oth-ers I've seen
Might nev-er be mean
(D7+5)
(E7)
Might nev-er be cross or try to be boss But they would-n't do
(pick) (pick) (pick)
(A7)
For no-bod-y else gave me a thrill with all your faults
(Em) (Am) (D7) (Cm) (D7) (G)
I love you still It had to be you won-der-ful you
(B7) (Em) (C#-7) (D7) (G#-7) (D7)
1. 2.
Had to be you It had to be you you. D.C.
(G) (C#7) (D7) (D7+5) (G7) (C#-7) (D7) (G)

ME AND THE BOY FRIEND

SONG

By SIDNEY CLARE
& JIMMIE MONACO
Arr. by E. T. ROMEDER



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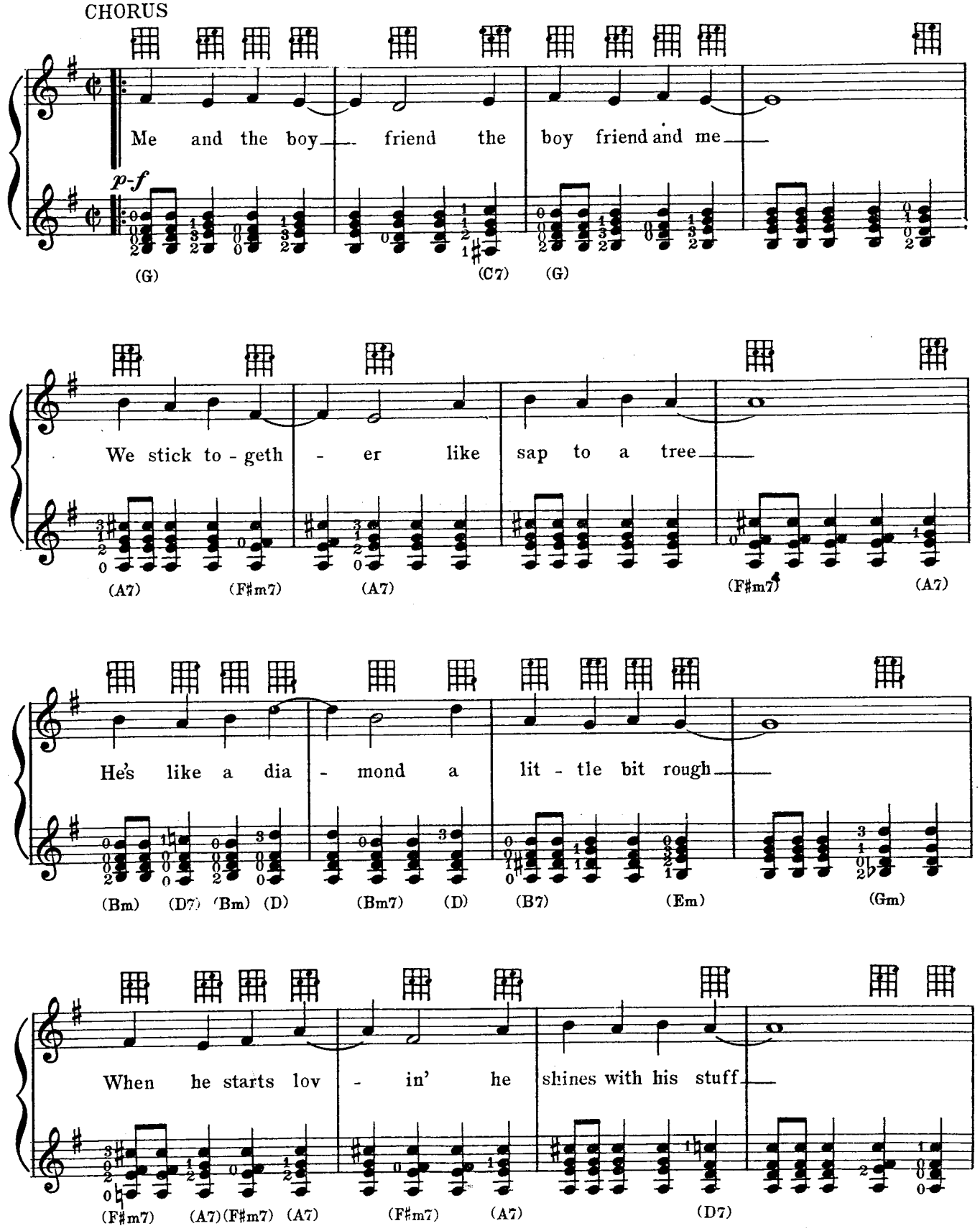
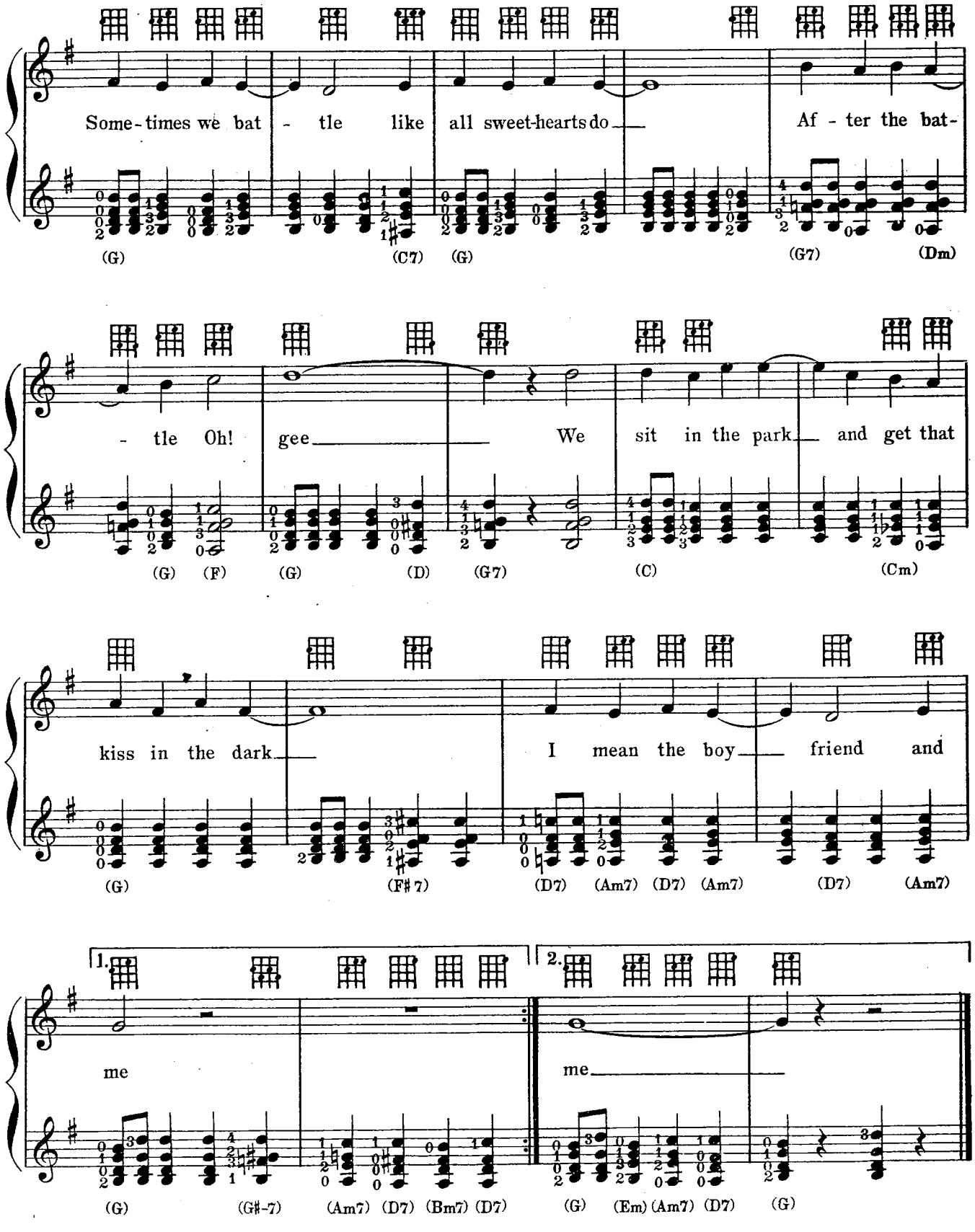
CHORUS

Me and the boy friend the boy friend and me
p-f
(G) (C7) (G)
We stick to - geth - er like sap to a tree
(A7) (F♯m7) (A7) (F♯m7) (A7)
He's like a dia - mond a lit - tle bit rough
(Bm) (D7) (Bm) (D) (Bm7) (D) (B7) (Em) (Gm)
When he starts lov - in' he shines with his stuff
(F♯m7) (A7) (F♯m7) (A7) (F♯m7) (A7) (D7)

Some-times we bat - tle like all sweet-hearts do Af - ter the bat-
(G) (C7) (G) (G7) (Dm)
- tle Oh! gee We sit in the park and get that
(G) (F) (G) (D) (G7) (C) (Cm)
kiss in the dark I mean the boy friend and
(G) (F#7) (D7) (Am7) (D7) (Am7) (D7) (Am7)
1. me
(G) (G#-7) (Am7) (D7) (Bm7) (D7)
2. me
(G) (Em) (Am7) (D7) (G)

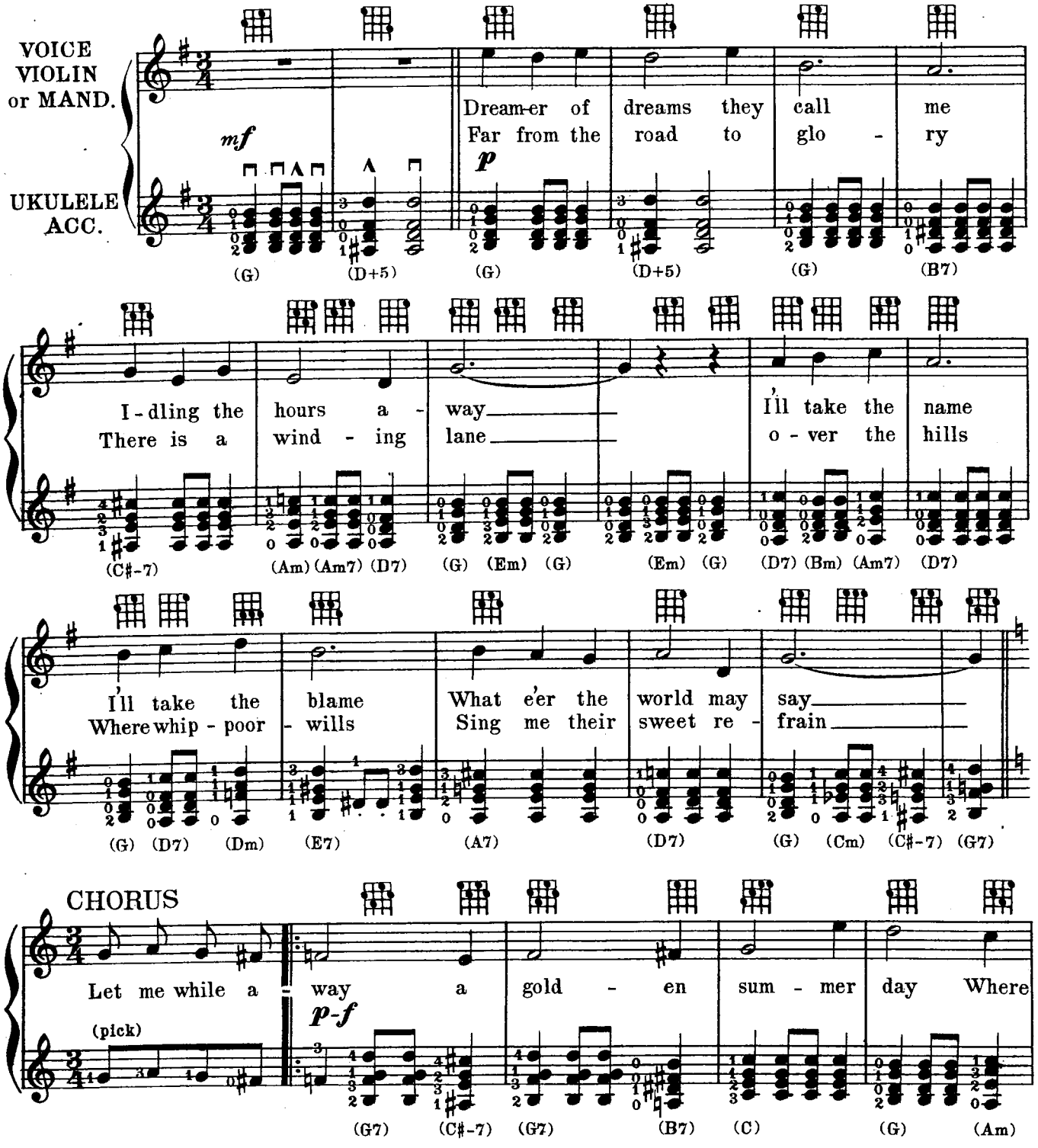
DREAMER OF DREAMS

SONG

By GUS KAHN &
TED FIORITO

Arr. by E.T. ROMEDER

Tempo di Valse



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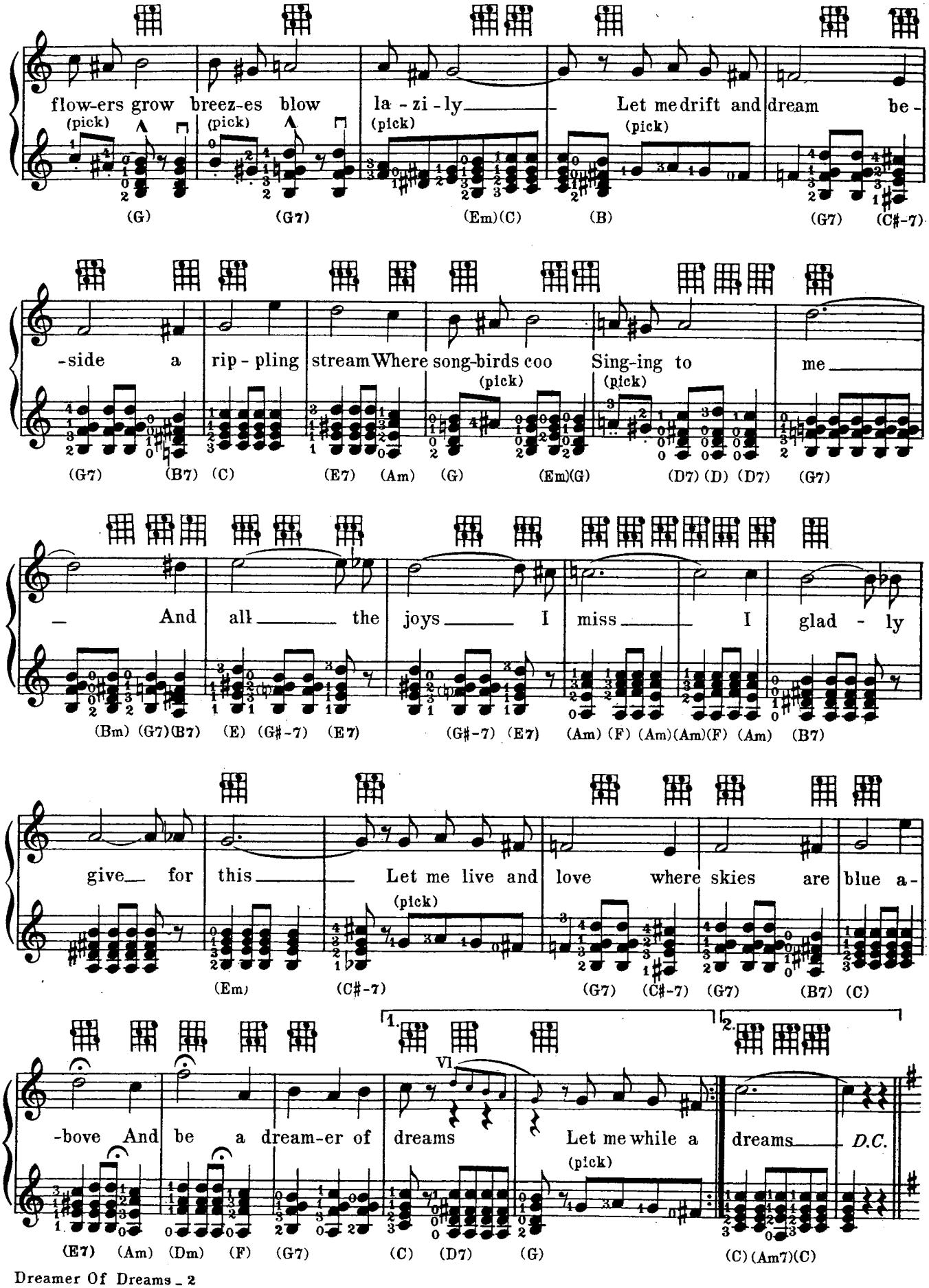
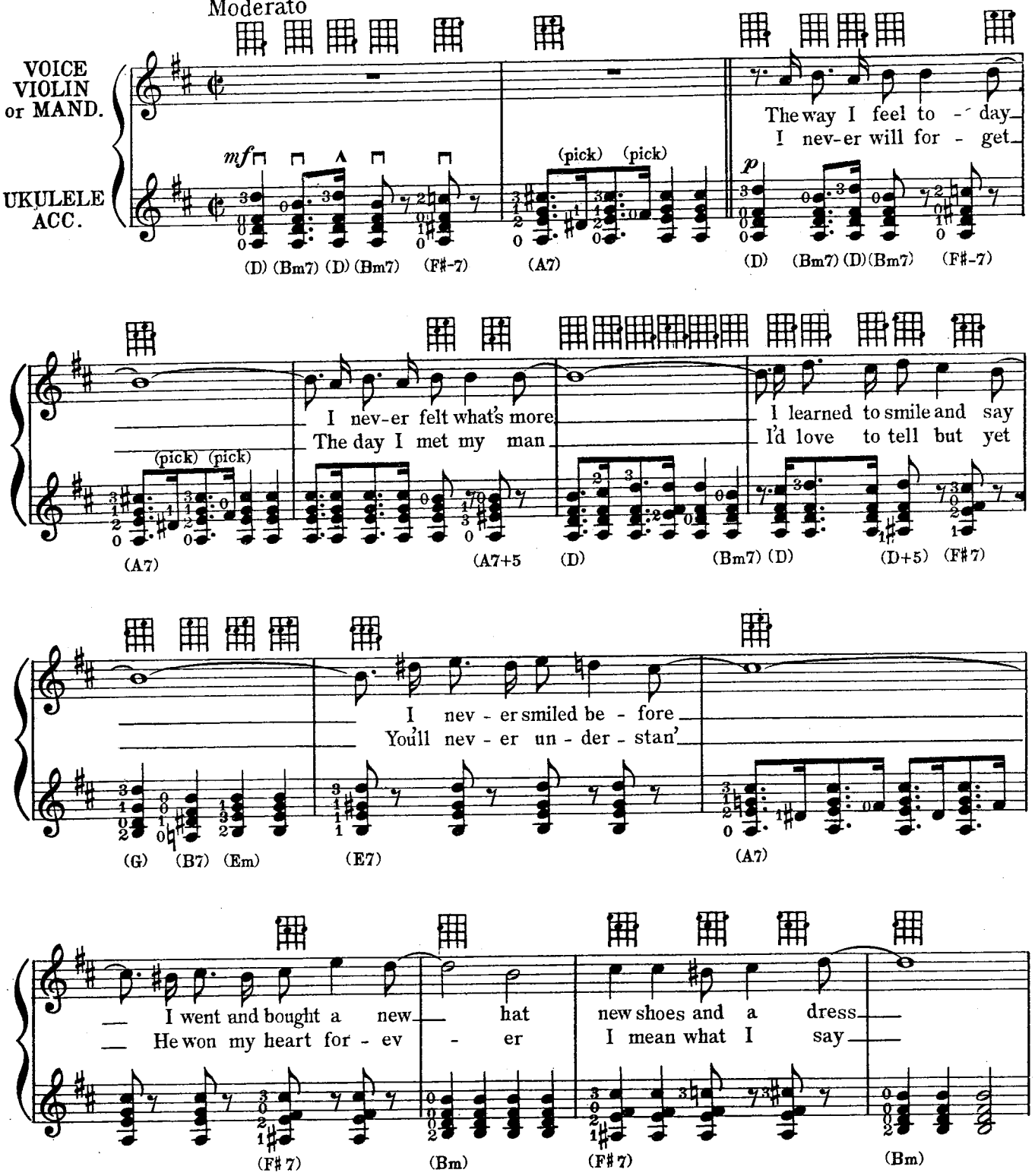

flow-ers grow breez-es blow la - zi - ly Let me drift and dream be -
(pick) (pick) (pick) (pick)
(G) (G7) (Em)(C) (B) (G7) (C#-7)
-side a rip - pling stream Where song-birds coo Sing-ing to me
(pick) (pick)
(G7) (B7) (C) (E7) (Am) (G) (Em)(G) (D7) (D) (D7) (G7)
And all the joys I miss I glad - ly
(Bm) (G7)(B7) (E) (G#-7) (E7) (G#-7) (E7) (Am) (F) (Am)(Am)(F) (Am) (B7)
give for this Let me live and love where skies are blue a -
(pick)
(Em) (C#-7) (G7) (C#-7) (G7) (B7) (C)
1. 2.
Vl.
-bove And be a dream-er of dreams Let me while a dreams D.C.
(pick)
(E7) (Am) (Dm) (F) (G7) (C) (D7) (G) (C) (Am7)(C)

A NEW KIND OF MAN
WITH A NEW KIND OF LOVE FOR ME

SONG

(Tune Uke one tone lower if played with Piano)

By SIDNEY CLARE & LEON FLATOW
Arr. by E. T. ROMEDER

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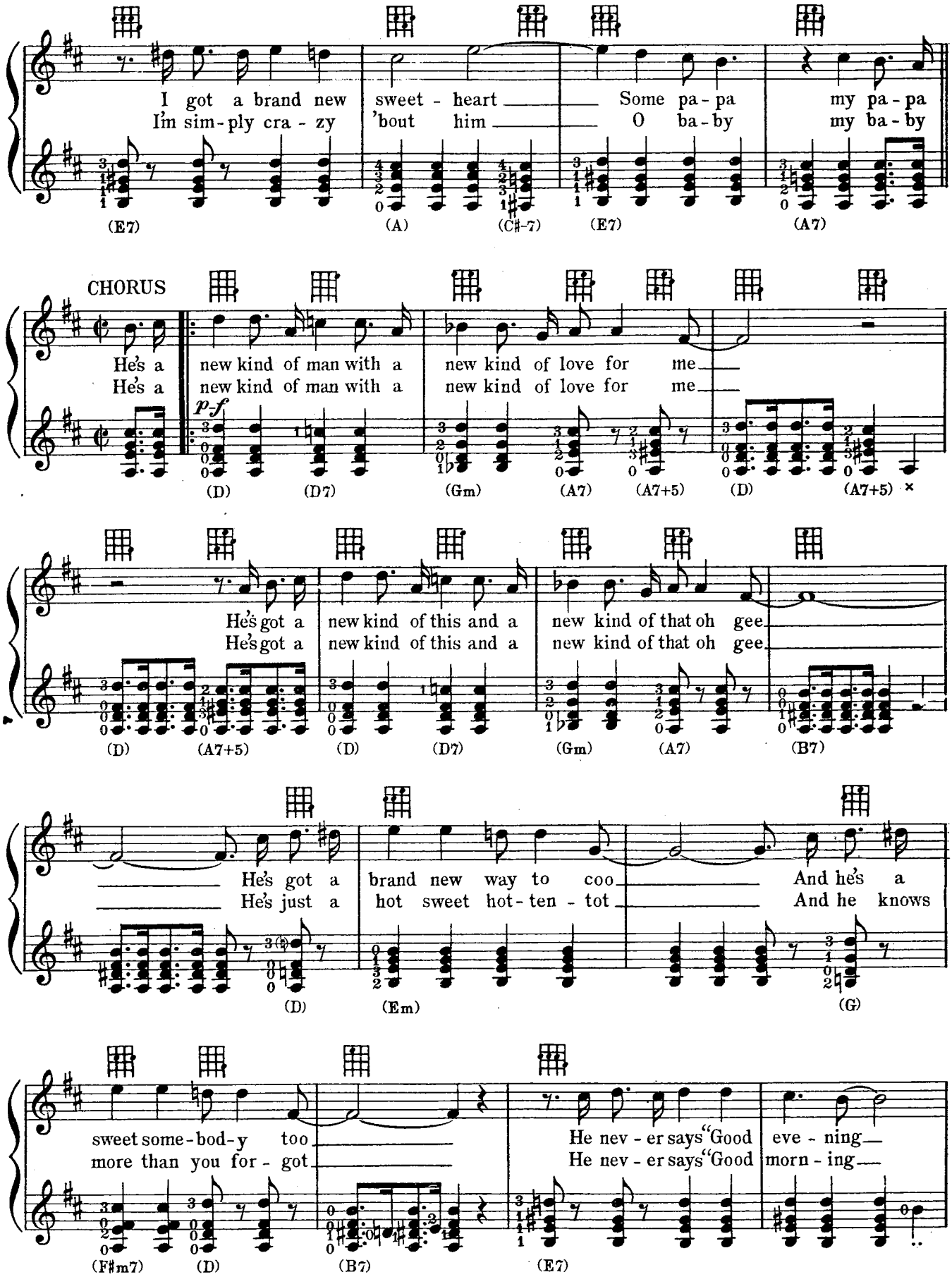
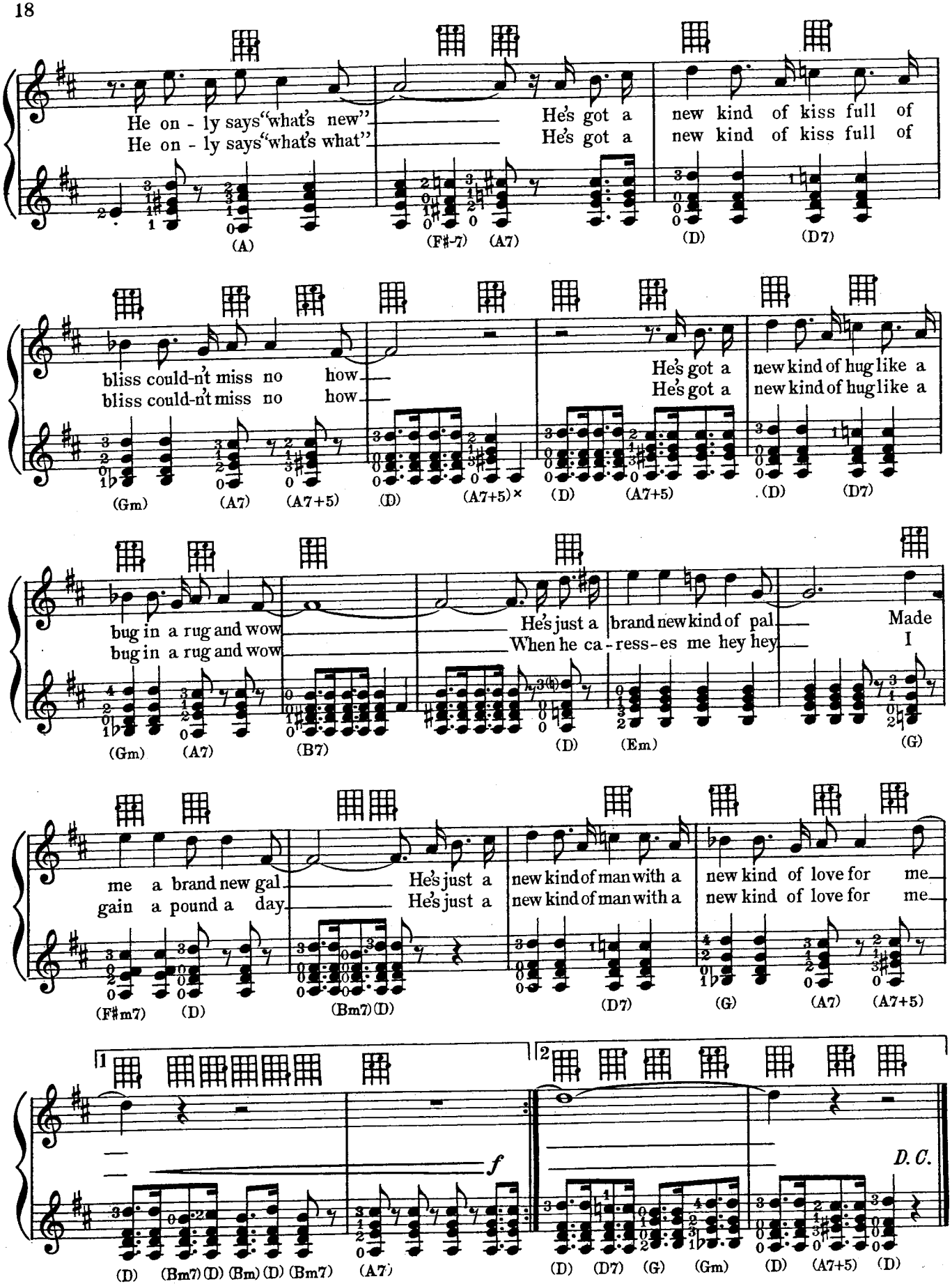

I got a brand new sweet - heart Some pa - pa my pa - pa
I'm sim - ply cra - zy 'bout him O ba - by my ba - by
(E7) (A) (C#-7) (E7) (A7)
CHORUS
He's a new kind of man with a new kind of love for me
He's a new kind of man with a new kind of love for me
p-f
(D) (D7) (Gm) (A7) (A7+5) (D) (A7+5)
He's got a new kind of this and a new kind of that oh gee
He's got a new kind of this and a new kind of that oh gee
(D) (A7+5) (D) (D7) (Gm) (A7) (B7)
He's got a brand new way to coo And he's a
He's just a hot sweet hot - ten - tot And he knows
(D) (Em) (G)
sweet some - bod - y too He nev - er says "Good eve - ning
more than you for - got He nev - er says "Good morn - ing
(F#m7) (D) (B7) (E7)

He on - ly says "what's new"
He on - ly says "what's what"
He's got a
He's got a
new kind of kiss full of
new kind of kiss full of
(A)
(F#-7) (A7)
(D)
(D7)
bliss could-n't miss no how
bliss could-n't miss no how
He's got a
He's got a
new kind of hug like a
new kind of hug like a
(Gm) (A7) (A7+5) (D) (A7+5)× (D) (A7+5) (D) (D7)
bug in a rug and wow
bug in a rug and wow
He's just a brand new kind of pal
When he ca - ress - es me hey hey
Made
I
(Gm) (A7) (B7) (D) (Em) (G)
me a brand new gal
gain a pound a day
He's just a
He's just a
new kind of man with a
new kind of man with a
new kind of love for me
new kind of love for me
(F#m7) (D) (Bm7) (D) (D7) (G) (A7) (A7+5)
1
2
f
D. C.
(D) (Bm7) (D) (Bm) (D) (Bm7) (A7) (D) (D7) (G) (Gm) (D) (A7+5) (D)

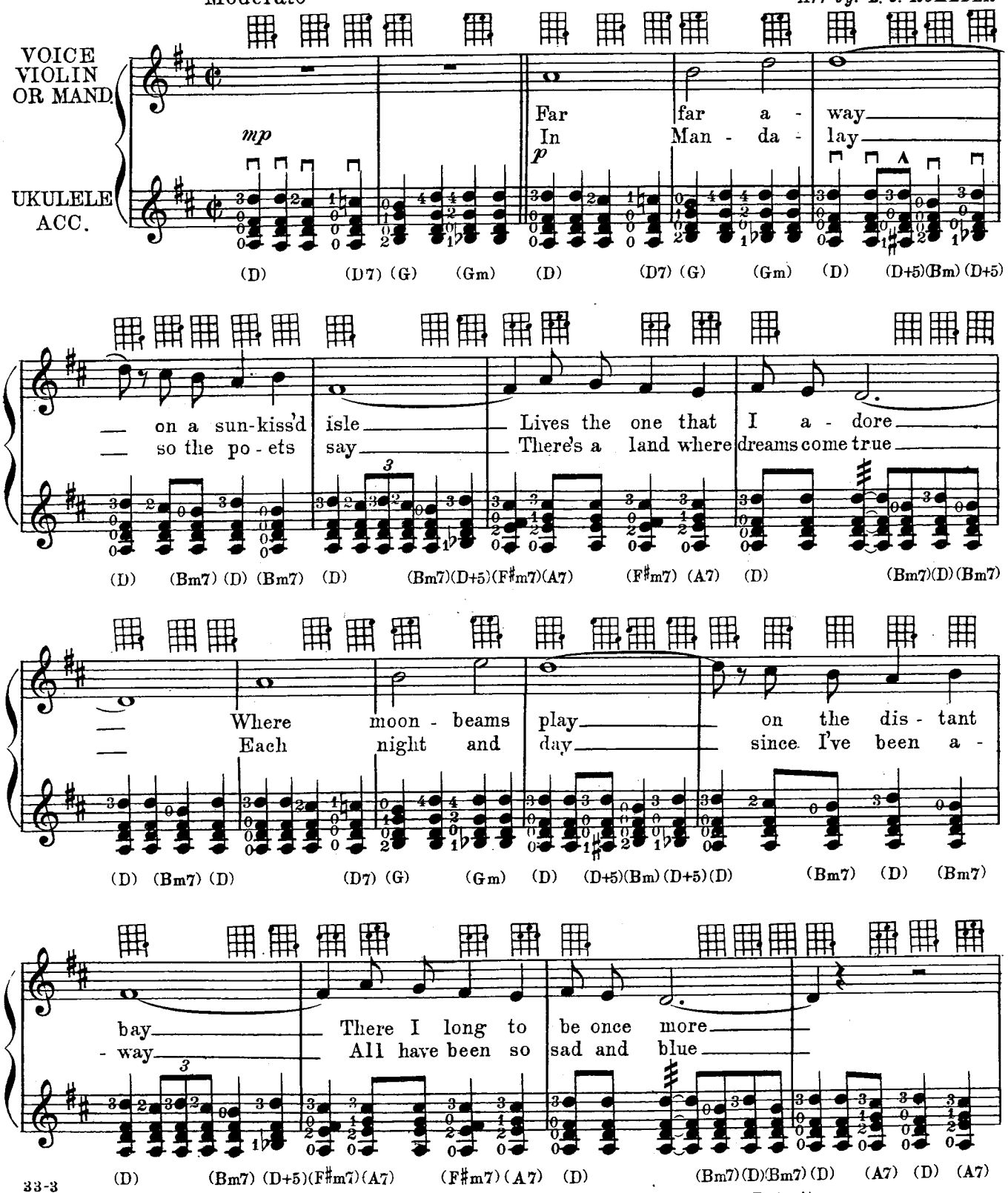
MANDALAY

(Tune Ukulele one tone lower if played with Piano)

SONG

By EARL BURTNETT
ABE LYMAN
GUS ARNHEIM
Arr by. E. J. ROMEDER

Moderato



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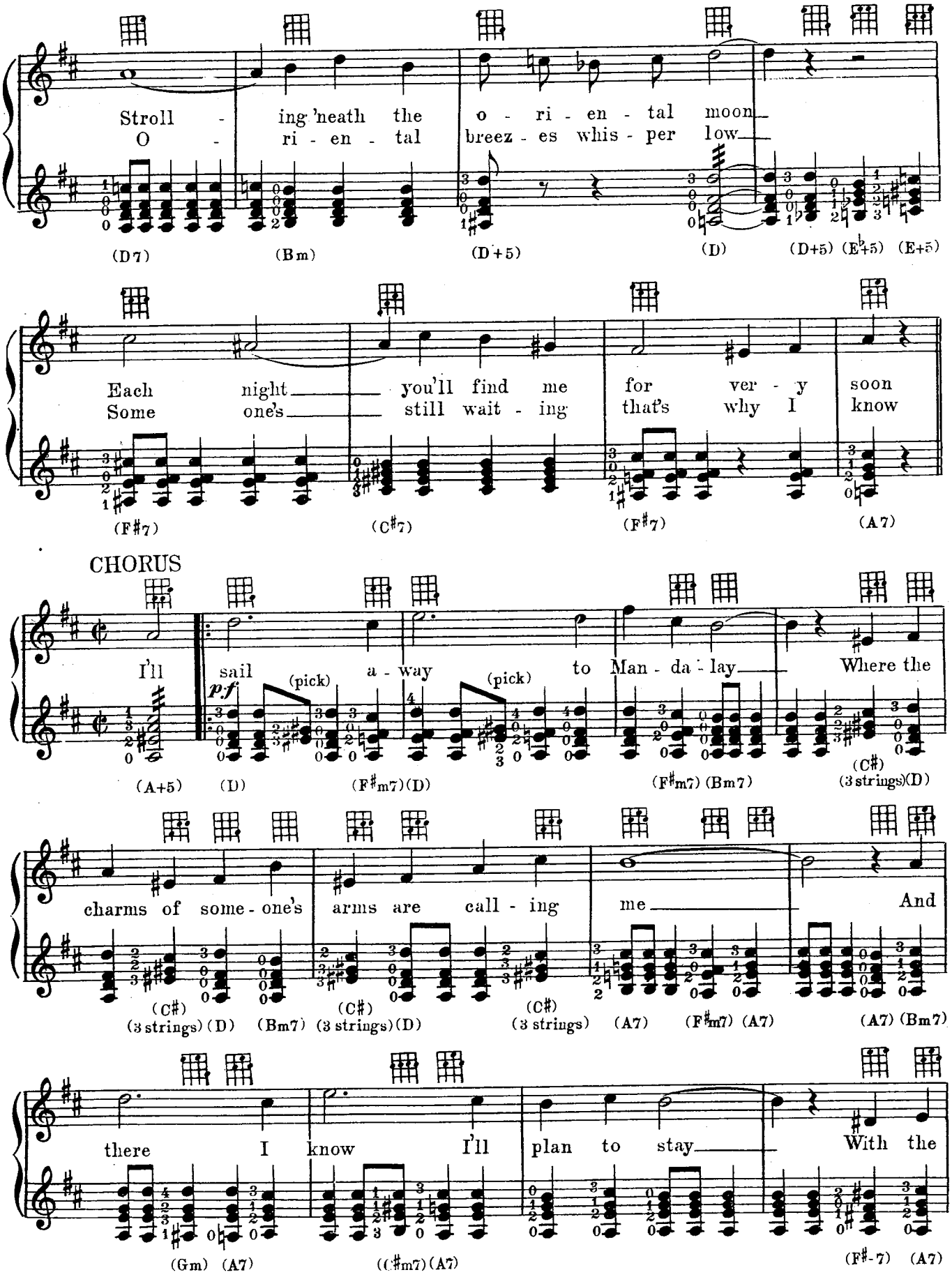
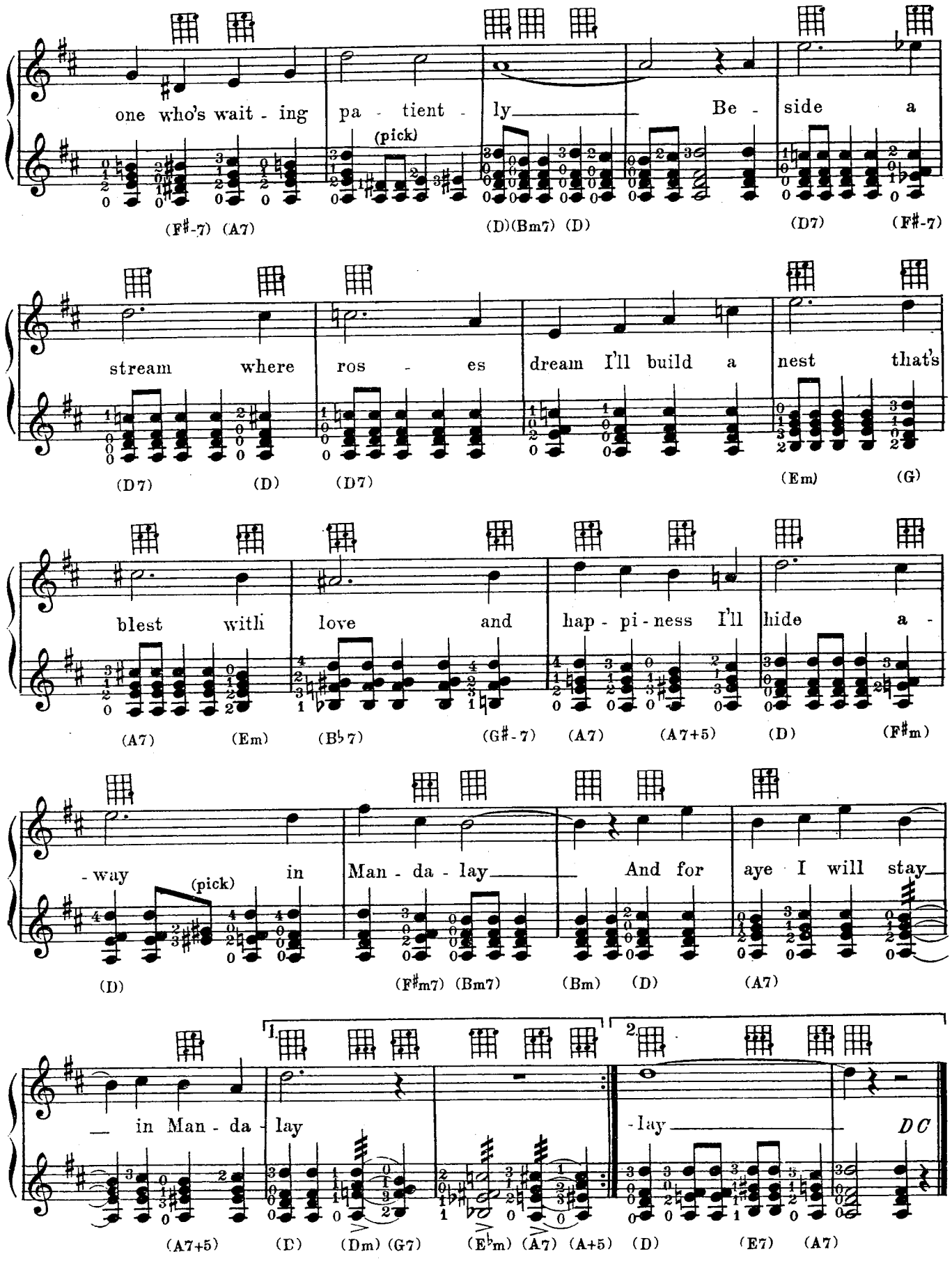

Stroll - ing 'neath the o - ri - en - tal moon
O - ri - en - tal breez - es whis - per low
(D7) (Bm) (D+5) (D) (D+5) (E♭+5) (E+5)
Each night you'll find me for ver - y soon
Some one's still wait - ing that's why I know
(F♯7) (C♯7) (F♯7) (A7)
CHORUS
I'll sail (pick) a - way (pick) to Man - da - lay Where the
p f
(A+5) (D) (F♯m7) (D) (F♯m7) (Bm7) (C♯) (3 strings) (D)
charms of some - one's arms are call - ing me And
(C♯) (3 strings) (D) (Bm7) (C♯) (3 strings) (D) (C♯) (3 strings) (A7) (F♯m7) (A7) (A7) (Bm7)
there I know I'll plan to stay With the
(Gm) (A7) ((♯m7) (A7) (F♯-7) (A7)

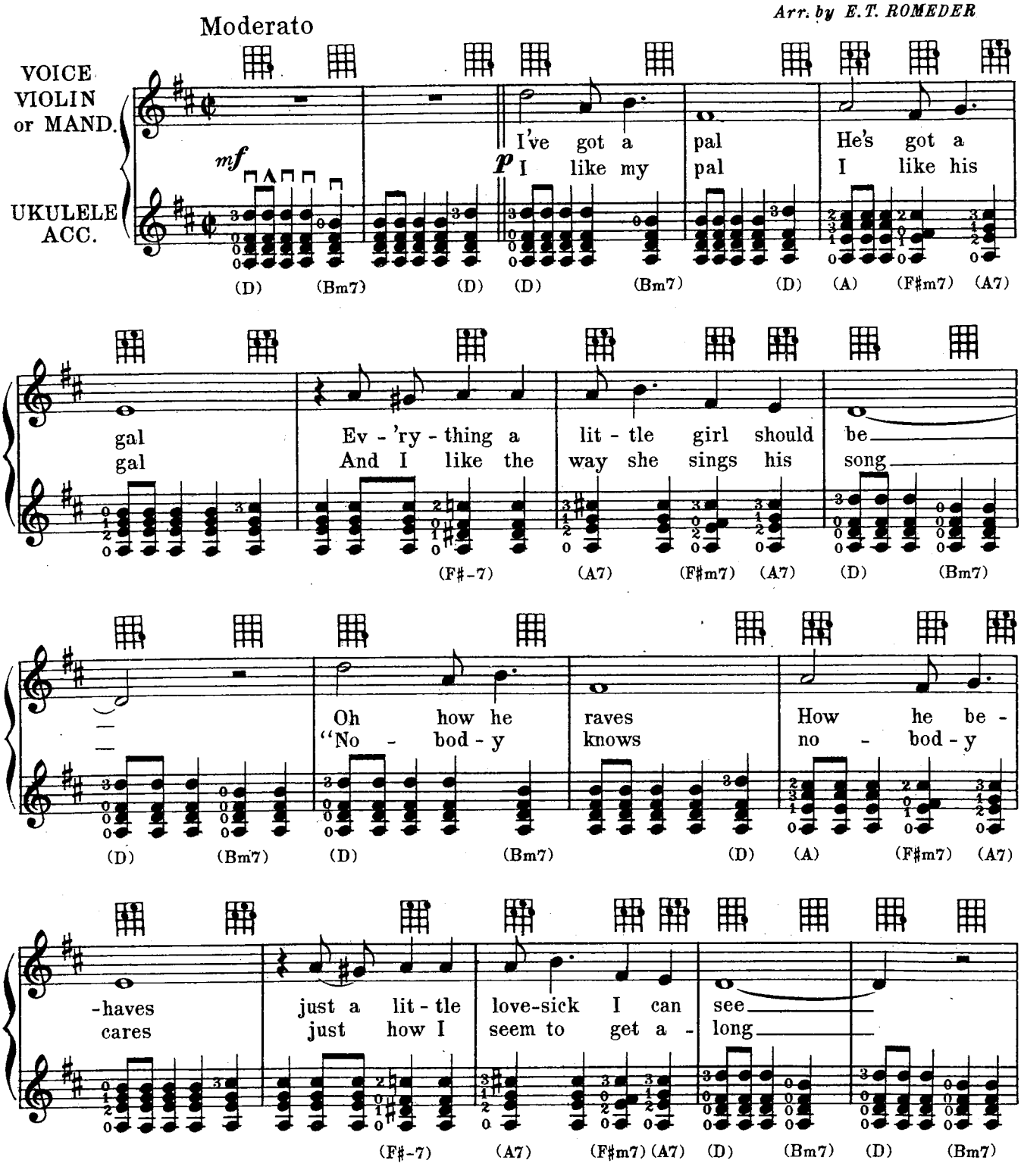

one who's wait - ing pa - tient - ly Be - side a
(pick)
(F♯-7) (A7)
(D)(Bm7) (D)
(D7) (F♯-7)
stream where ros - es dream I'll build a nest that's
(D7) (D) (D7)
(Em) (G)
blest with love and hap - pi - ness I'll hide a -
(A7) (Em) (B♭7) (G♯-7) (A7) (A7+5) (D) (F♯m)
- way in Man - da - lay And for aye I will stay
(pick)
(D) (F♯m7) (Bm7) (Bm) (D) (A7)
1. 2.
— in Man - da - lay -lay D.C.
(A7+5) (D) (Dm) (G7) (E♭m) (A7) (A+5) (D) (E7) (A7)

MY BEST GIRL

SONG

By WALTER DONALDSON

Arr. by E.T. ROMEDER



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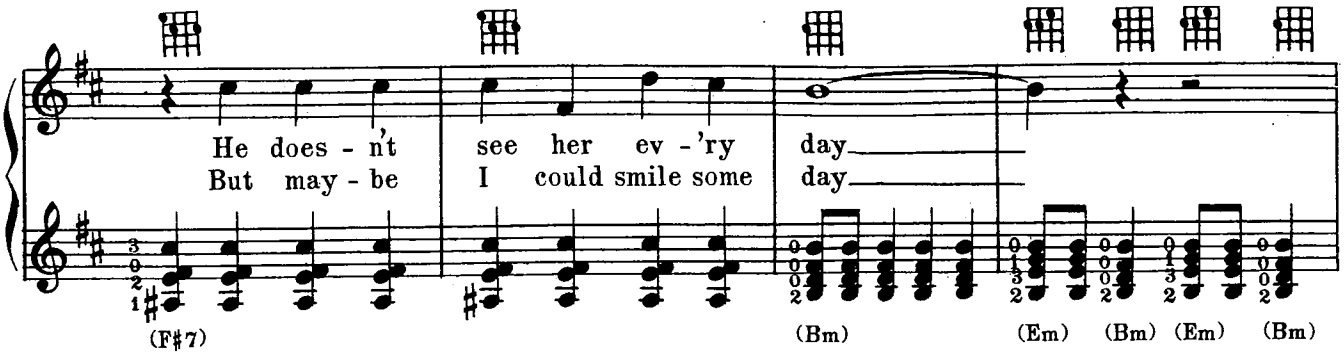
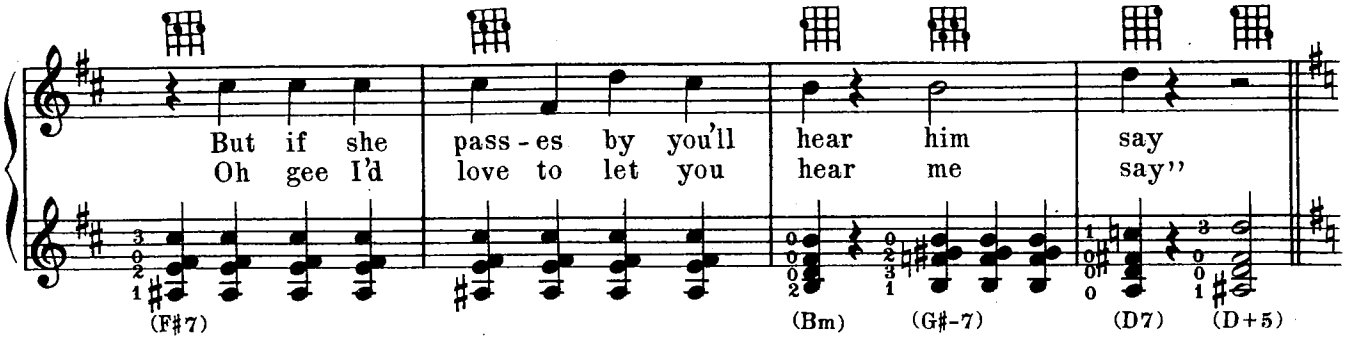
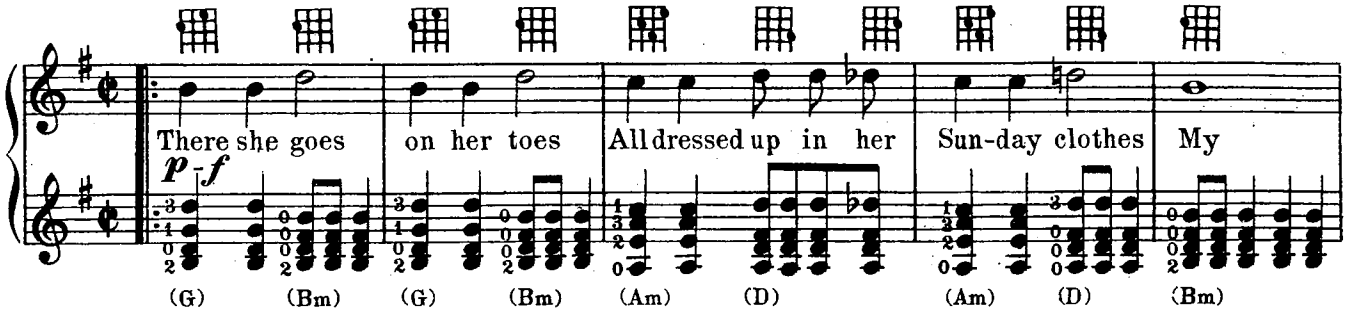
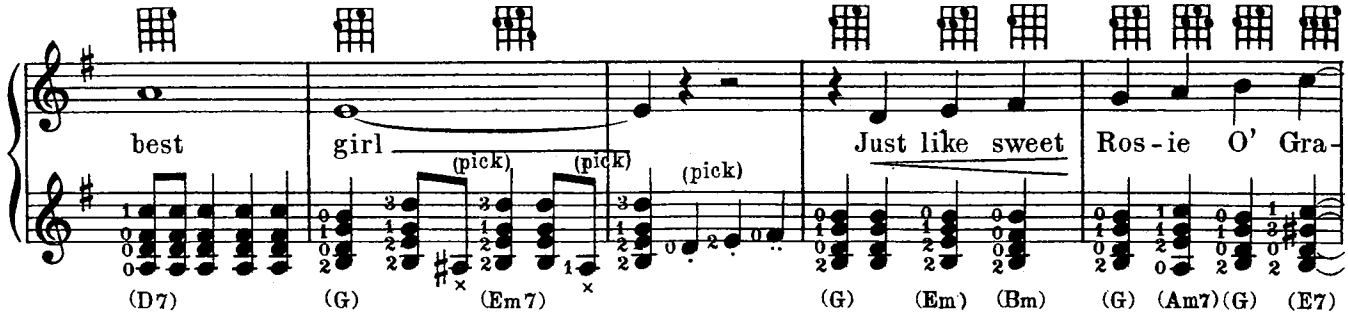
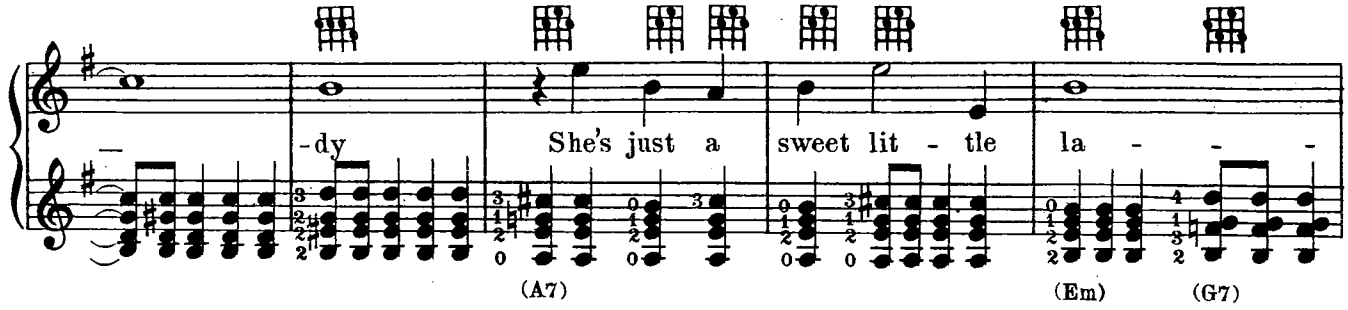
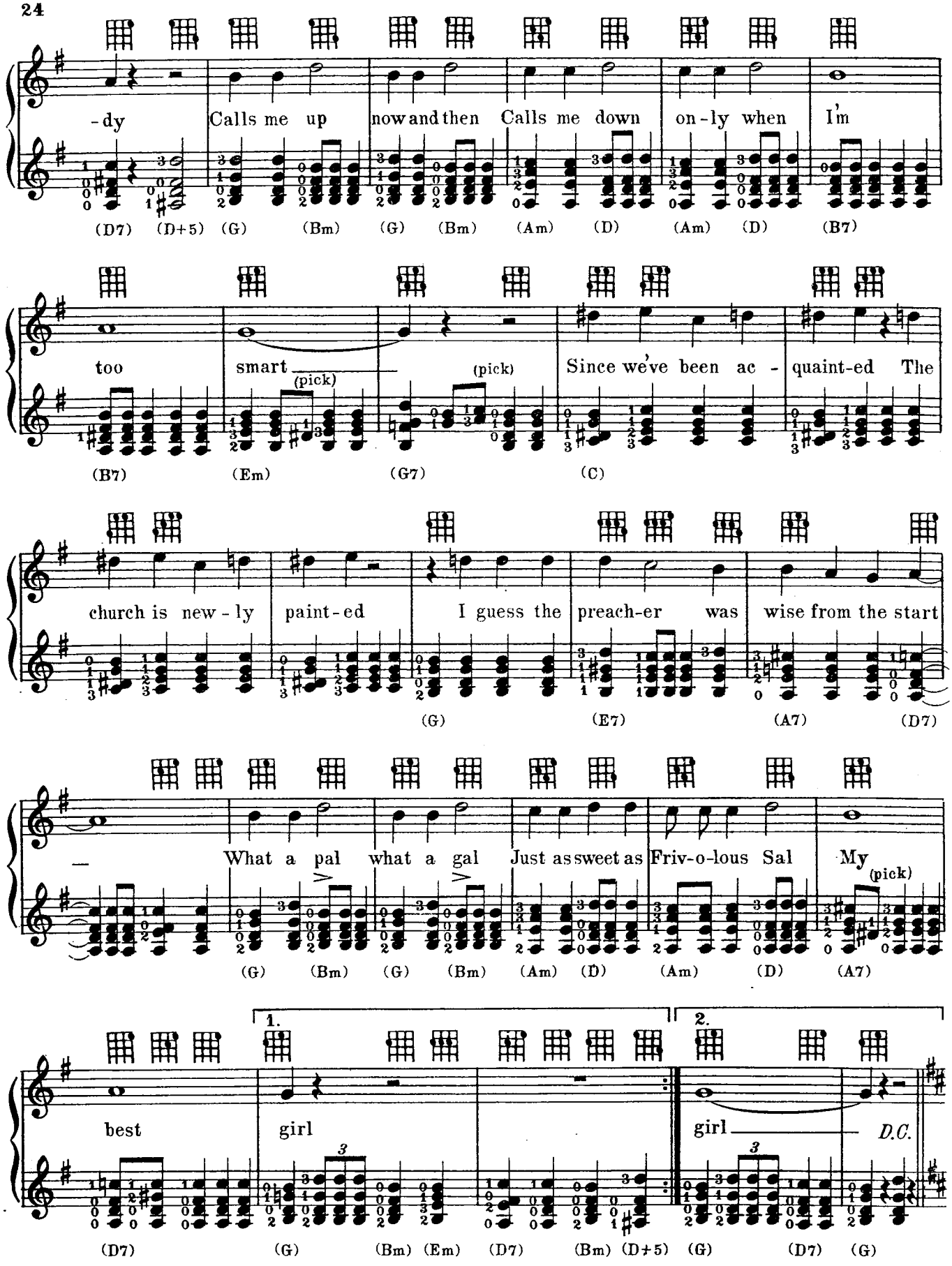

He does - n't see her ev - 'ry day
But may - be I could smile some day
(F♯7) (Bm) (Em) (Bm) (Em) (Bm)

But if she pass - es by you'll hear him say
Oh gee I'd love to let you hear me say"
(F♯7) (Bm) (G♯-7) (D7) (D+5)

CHORUS

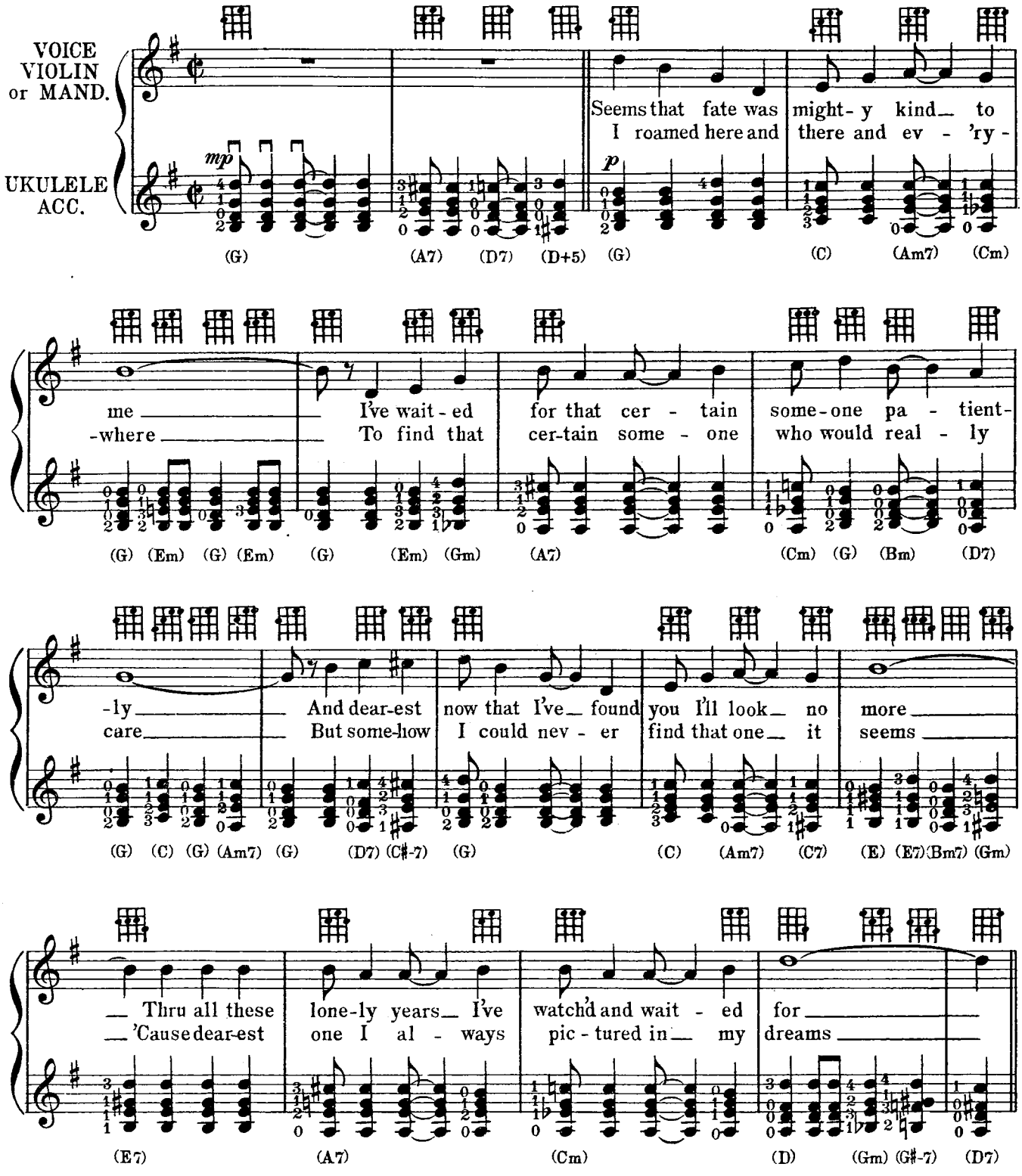

There she goes on her toes All dressed up in her Sun-day clothes My
p - f
(G) (Bm) (G) (Bm) (Am) (D) (Am) (D) (Bm)


best girl
(pick) (pick) (pick)
Just like sweet Ros - ie O' Gra -
(D7) (G) (Em7) (G) (Em) (Bm) (G) (Am7) (G) (E7)

- dy She's just a sweet lit - tle la - - -
(A7) (Em) (G7)


-dy Calls me up now and then Calls me down on-ly when I'm
(D7) (D+5) (G) (Bm) (G) (Bm) (Am) (D) (Am) (D) (B7)
too smart (pick) (pick) Since we've been ac - quaint-ed The
(B7) (Em) (G7) (C)
church is new-ly paint-ed I guess the preach-er was wise from the start
(G) (E7) (A7) (D7)
What a pal what a gal Just as sweet as Friv-o-lous Sal My (pick)
(G) (Bm) (G) (Bm) (Am) (D) (Am) (D) (A7)
1. 2.
best girl girl D.C.
(D7) (G) (Bm) (Em) (D7) (Bm) (D+5) (G) (D7) (G)

SOMEBODY LIKE YOU

SONG

By { CLIFF FRIEND & WALTER DONALDSON
Arr. by E. T. ROMEDER

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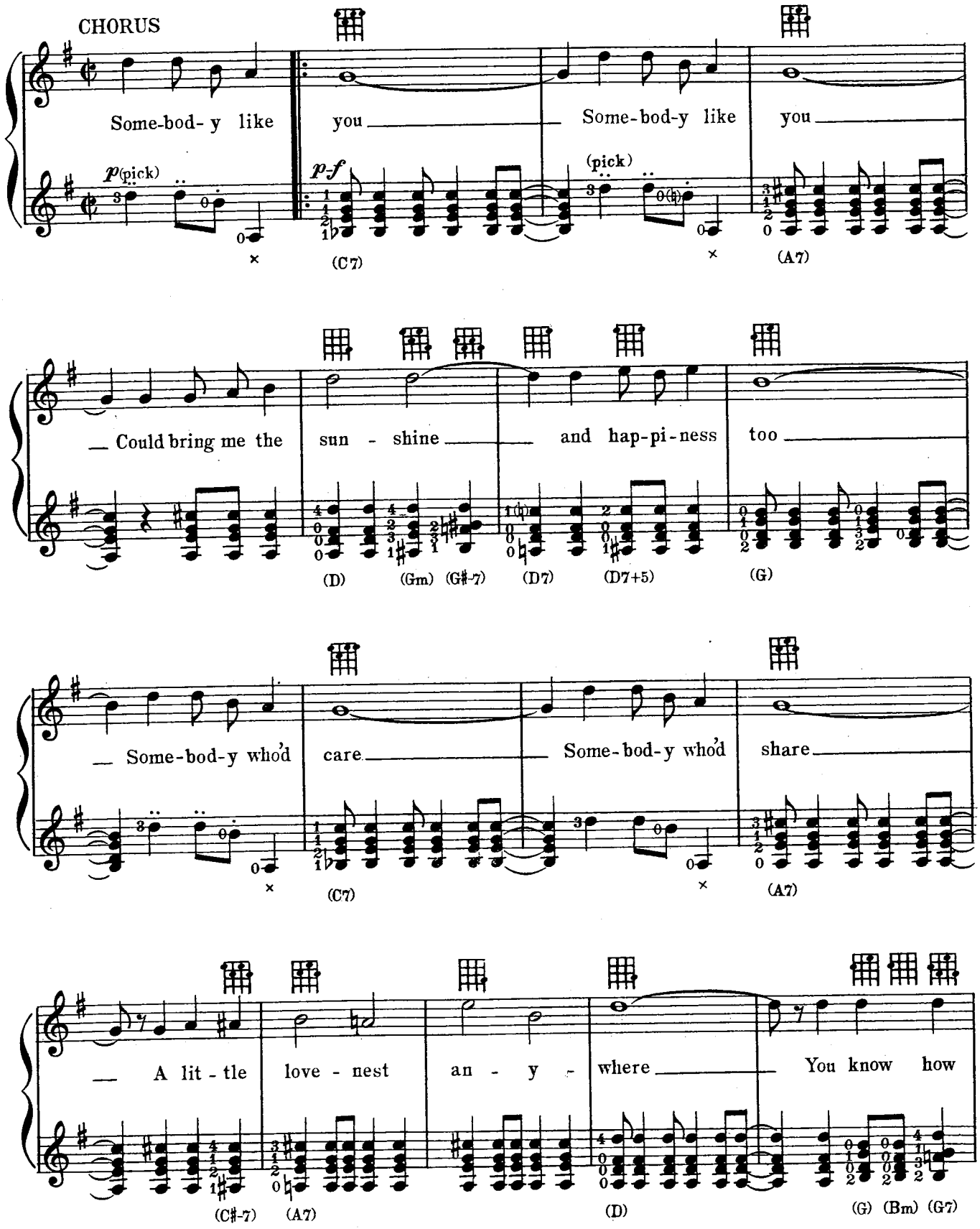
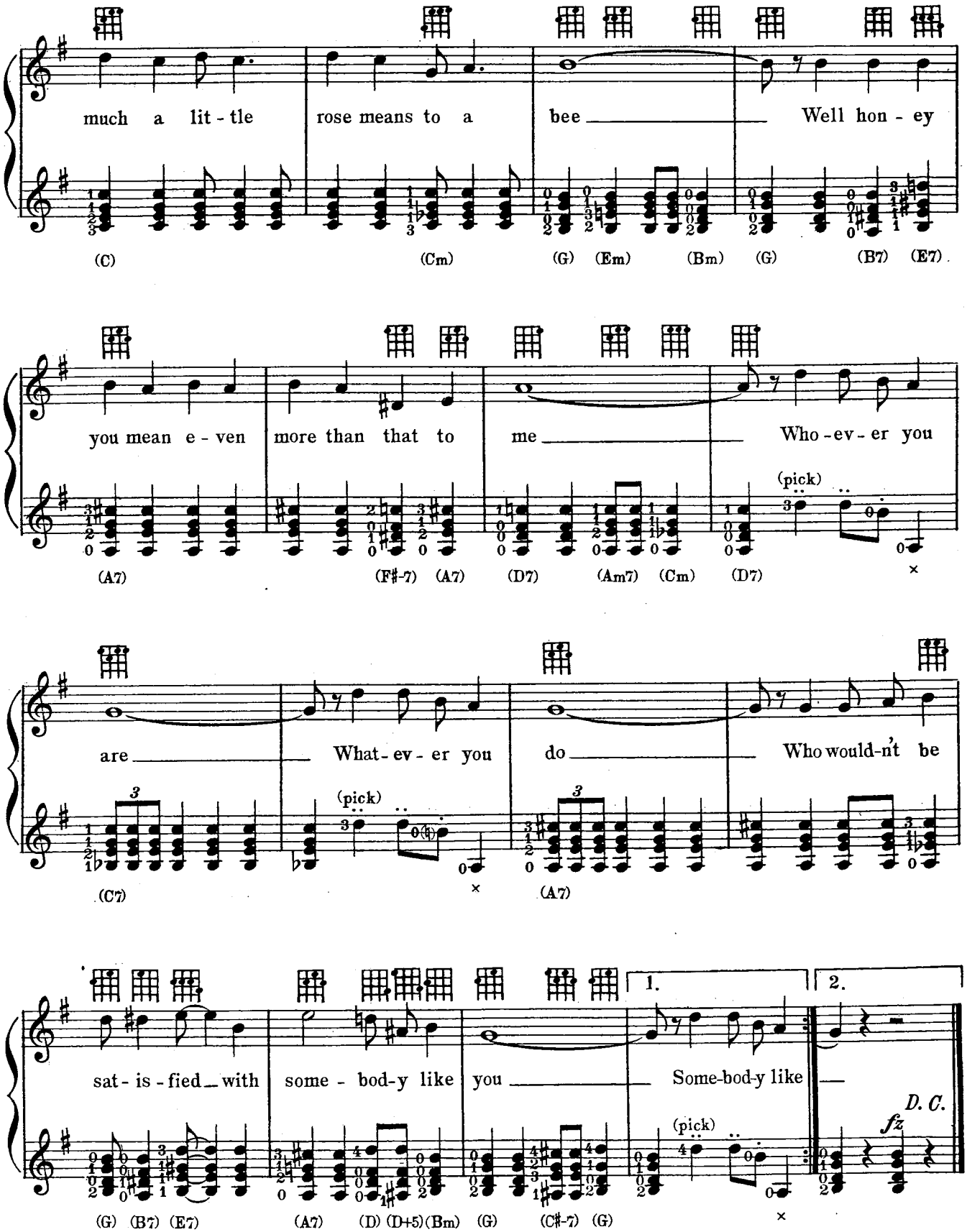

CHORUS
Some-bod- y like you Some-bod-y like you
p (pick)
p-f
(pick)
(C7)
(A7)
Could bring me the sun - shine and hap-pi-ness too
(D) (Gm) (G#-7) (D7) (D7+5) (G)
Some-bod-y who'd care Some-bod-y who'd share
(C7)
(A7)
A lit - tle love - nest an - y - where You know how
(C#-7) (A7) (D) (G) (Bm) (G7)

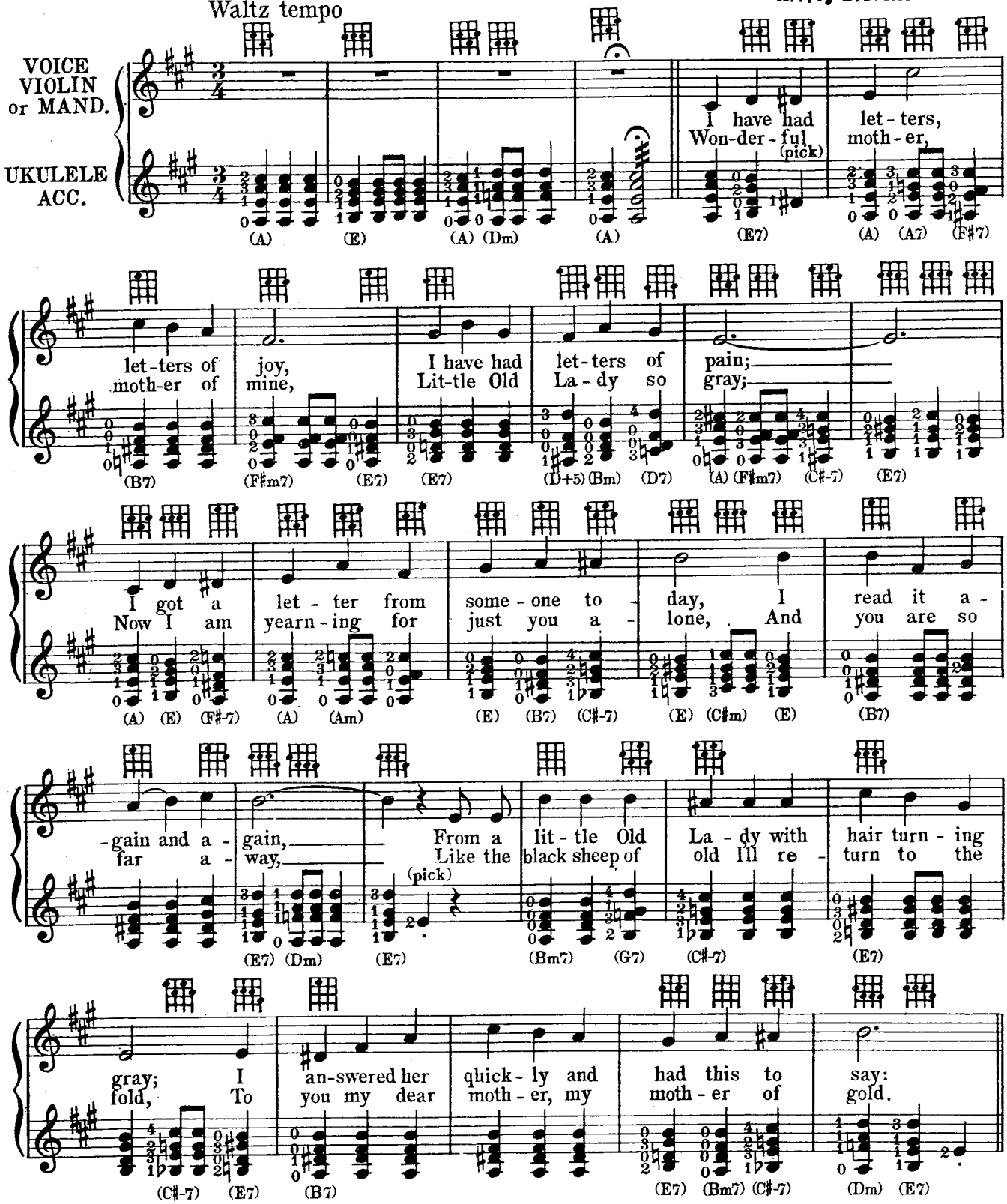

much a lit - tle
rose means to a
bee
Well hon - ey
(C)
(Cm)
(G) (Em) (Bm)
(G)
(B7) (E7)
you mean e - ven
more than that to
me
Who - ev - er you
(pick)
(A7)
(F♯-7) (A7)
(D7)
(Am7) (Cm)
(D7)
are
What - ev - er you
do
Who would-n't be
(pick)
(C7)
(A7)
1.
2.
sat - is - fied with
some - bod-y like
you
Some-bod-y like
(pick)
D. C.
fz
(G) (B7) (E7)
(A7)
(D) (D+5) (Bm)
(G)
(C♯-7) (G)

LITTLE OLD LADY

SONG

(Tune Uke a semitone higher if played with Piano)

By BOB MURPHY &
CHARLES P. SCHISLER
Arr. by E. T. ROMEDER

Waltz tempo

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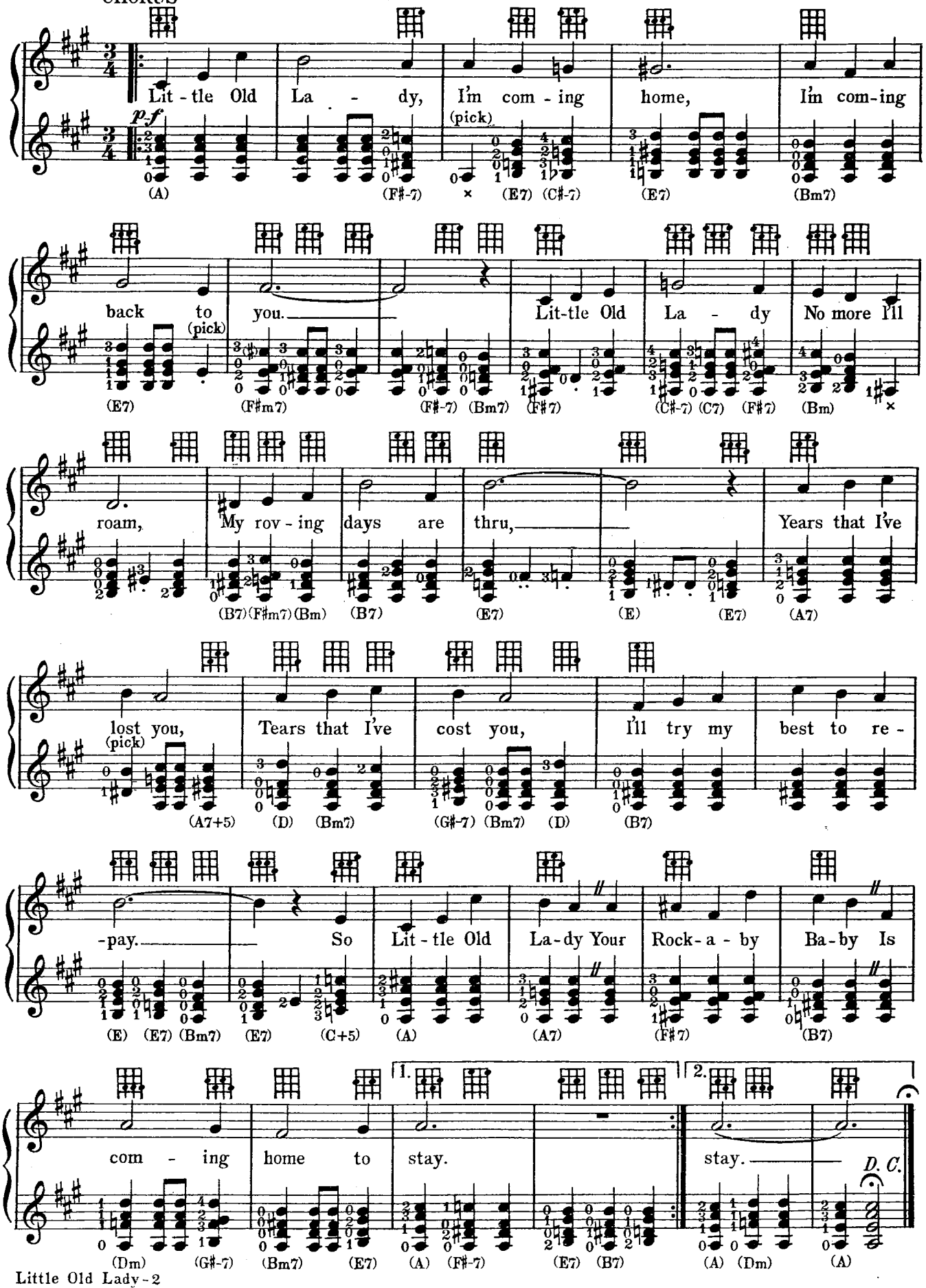
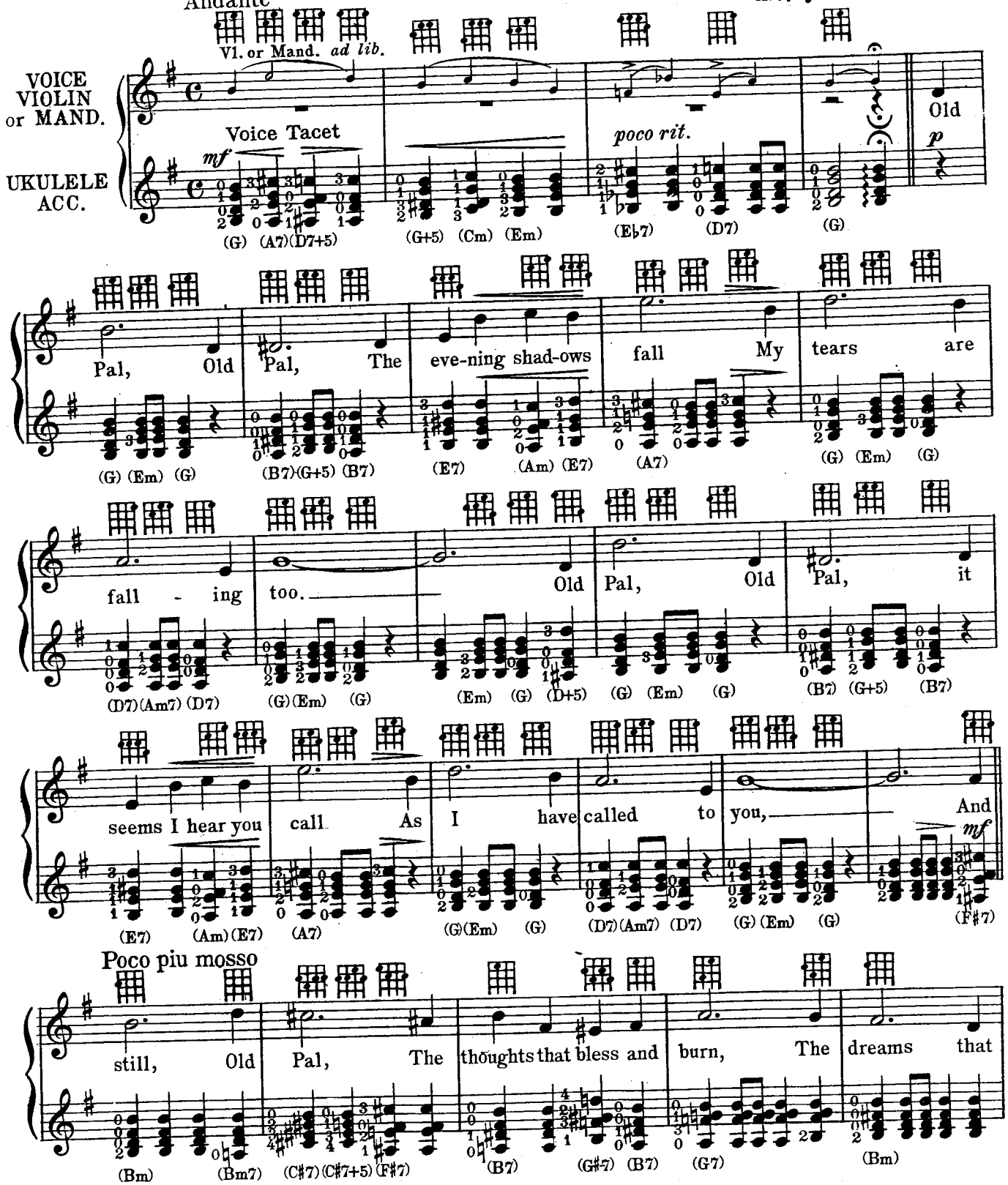
CHORUS

Lit - tle Old La - dy, I'm com - ing home, I'm com-ing
p-f
(pick)
(A) (F#-7) (E7) (C#-7) (E7) (Bm7)
back to you. Lit-tle Old La - dy No more I'll
(pick)
(E7) (F#m7) (F#-7) (Bm7) (F#7) (C#-7) (C7) (F#7) (Bm)
roam, My rov - ing days are thru, Years that I've
(B7) (F#m7) (Bm) (B7) (E7) (E) (E7) (A7)
lost you, Tears that I've cost you, I'll try my best to re -
(pick)
(A7+5) (D) (Bm7) (G#-7) (Bm7) (D) (B7)
-pay. So Lit - tle Old La-dy Your Rock-a - by Ba-by Is
(E) (E7) (Bm7) (E7) (C+5) (A) (A7) (F#7) (B7)
1. 2.
com - ing home to stay. stay.
D. C.
(Dm) (G#-7) (Bm7) (E7) (A) (F#-7) (E7) (B7) (A) (Dm) (A)

OLD PAL

SONG

(Tune Uke a semitone higher if played with Piano)

By GUSTAVE KAHN & EGBERT VAN ALSTYNE

Arr. by E. T. ROMEDER

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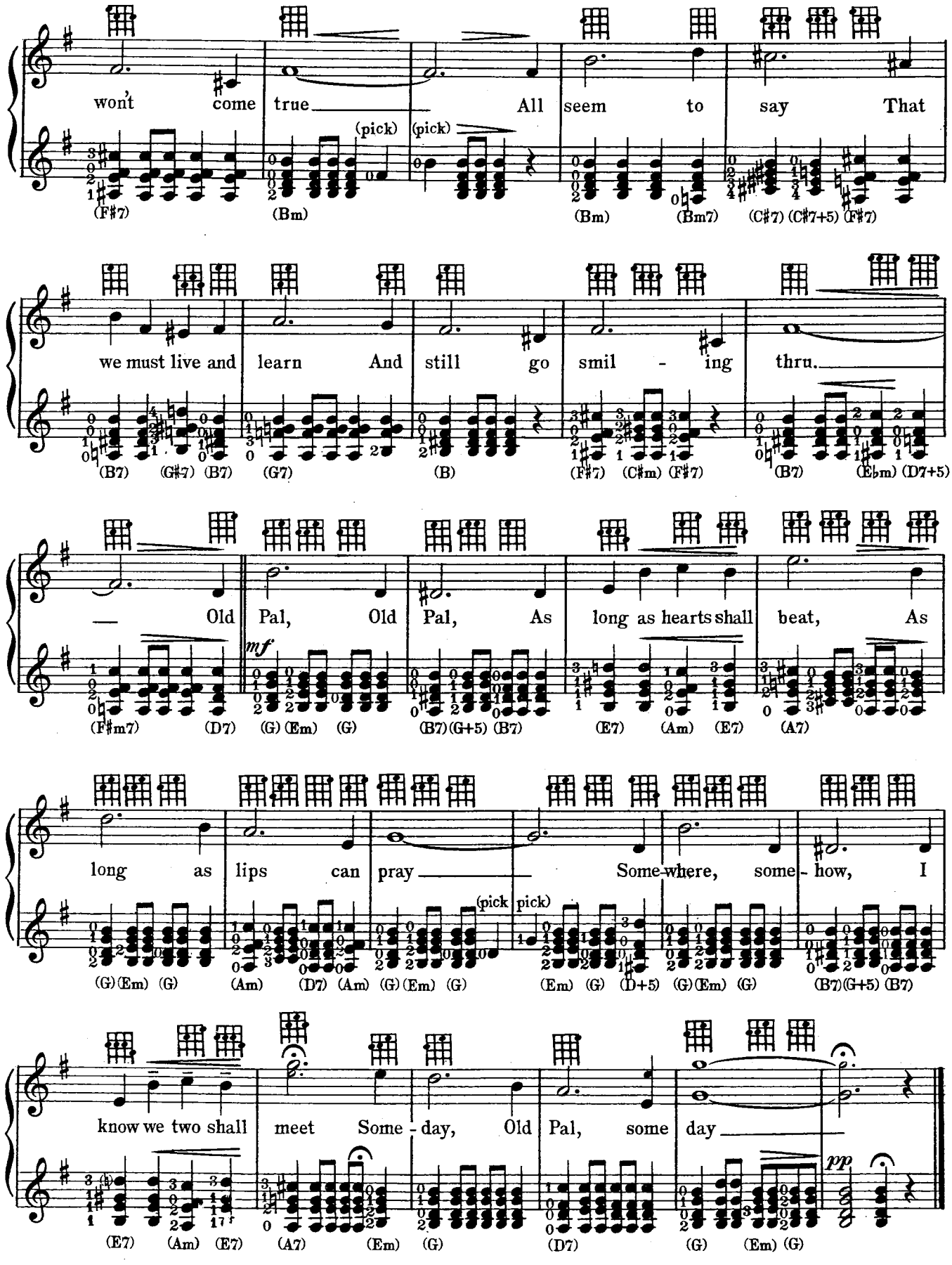
won't come true (pick) (pick) All seem to say That
(F♯7) (Bm) (Bm) (Bm7) (C♯7) (C♯7+5) (F♯7)
we must live and learn And still go smil - ing thru.
(B7) (G♯7) (B7) (G7) (B) (F♯7) (C♯m) (F♯7) (B7) (E♭m) (D7+5)
— Old Pal, Old Pal, As long as hearts shall beat, As
mf
(F♯m7) (D7) (G) (Em) (G) (B7) (G+5) (B7) (E7) (Am) (E7) (A7)
long as lips can pray — Some-where, some - how, I
(pick) (pick)
(G) (Em) (G) (Am) (D7) (Am) (G) (Em) (G) (Em) (G) (D+5) (G) (Em) (G) (B7) (G+5) (B7)
know we two shall meet Some - day, Old Pal, some day —
pp
(E7) (Am) (E7) (A7) (Em) (G) (D7) (G) (Em) (G)